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The Speech Teacher

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Volume VII

Number 4

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in Secondary Schools

The First Seven Days of the College
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Classroom Discussion

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J. Jeffery Auer

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November 1958

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The SPEECH TEACHER

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NOVEMBER, 1958

SPEECH AND THE SATELLITE

J. Jeffery Auer

THE American people have always, I suspect, thought of themselves as practical, common sensical, and with their feet firmly planted on the ground. But since October 4, 1957, and the launching of the first Russian Sputnik, it can truly be said that never before has such an essentially earthy people been so much up in the air. No aspect of our daily lives has been immune to the real or imaginery influence of the satellite. Had it not been for the bagful of humor about the sack dress, even the television comics would have cracked nothing but satellite jokes. I hasten to say that I do not intend to tell you now the latest satellite story—as far as I'm concerned, they are all simply out of this world.

This article, which deals with certain of the most critical issues in the field of speech education today, was presented as an address at the annual meeting of the Southern Speech Association held this past spring. Through the cooperation of the author and the courtesy of Charles Getchell, Editor of the *Southern Speech Journal*, it appears as the first article in this issue of the *Speech Teacher*.

The writer is an enthusiastic, energetic leader in the field of speech. As former Editor of *Speech Monographs* and at present as Vice President of the SAA, he has made distinctive contributions through his writing, speaking, and other professional activities. Formerly Head of the Department of Speech at the University of Virginia, he was appointed Chairman of the Department of Speech at Indiana University, beginning his duties this fall.

He is the co-author (with H. L. Ewbank) of *Discussion and Debate* (Appleton-Century-Crofts, 1951); and *Handbook for Discussion Leaders* (Harpers, 1954). His Ph.D. (1947) was taken at the University of Wisconsin.

What I should like to tell you, however, is how one man views the problems of the speech profession in 1958, Year Number Two in the Age of the Satellite. This is not an exercise in idle speculation, for the problems we have long had with us are now accentuated, and in the years ahead will multiply more than any of us here can easily conceive. As Dean Howard E. Wilson, of U.C.L.A., said just the other day, we are now entering, in all areas of education, a period of "controversy and creativity" that may well last another twenty years. It can be a period of magnificent gains, but they will come only if teachers of speech and all of the American people give of their best efforts.

If we are to be realistic about the problems that lie ahead in this period of educational controversy and creativity, we must remind ourselves that the greatest of them existed on Sputnik Day Minus One. As Lee DuBridge, President of California Institute of Technology, puts it, "Remember that the present educational crisis did not begin with Sputnik I, nor will it end when we have more and bigger satellites in their orbits than the Russians have. Our educational crisis arises because we in America—to maintain our political and economic system—must educate more people to higher levels than any society ever before attempted in all history." The plain

fact is that long before the satellite age, the rising tide of students—stemming from our greatly increased birth rate since 1941—had already created a sea of problems threatening to swamp our physical facilities and exhaust our human resources. Let me remind you of the enormity of that plain fact in a series of summary statements:

One, population and educational statisticians agree that in a little more than a decade the demand for higher education from qualified prospective students will double, from a little less than 3 million today to more than 6 million in 1970. This statement assumes that not only will our college-age population be greater, but that the proportion of our college-age population seeking a college education will also be greater. If we recall that only 4% of that age group attended college in 1900, and that in 1958 it has risen to 30%, the assumption seems a safe one.

But, in making my second summary statement, let me forget about any increase in the proportion of those expected to attend college, and focus only upon projected gross population increases. Here it is. *Two*, by 1960 we will have in the nation a 16% increase in college-age population, measured against what we had in 1953; by 1956 that increase will jump to 45%; and by 1970 it will soar to 70%.

Summary statement number *three* deals with the needs for increased housing, classroom space, and laboratories for these new students. To put it in terms of dollars, a conservative U. S. Office of Education estimate is that in the next decade 18 billion dollars will be needed to enlarge present institutions and create new ones. But at our present level of financing, by 1968 we will be short over 10 billion, and thus able to accom-

modate only about 1 in 3 of the new students then seeking admission.

My *final* summary statement refers not to the student, nor to the high cost of Mark Hopkins' log, but to the professor at the other end of that log. Here is one of our most critical situations. According to the careful estimates of the American Council on Education, we will have a national shortage of college teachers in 1970 of approximately 270,000. To see the real meaning of those figures, let me remind you that we now have approximately 280,000 students in all graduate schools of all kind. If all of them—doctors, lawyers, architects, engineers, and veterinarians—if all of them were to become college teachers, we would only have half enough teachers to meet our 1970 need . . . provided that in the meantime no present teachers die, retire, or desert the teaching profession. At our present rate of production, the best we can hope for in the next dozen years is about 135,000 Ph.D.'s. And if the same number as now—somewhat less than half—who get the doctorate go into teaching, it is obvious that the character of our college faculties will change radically by 1970. Where 40% of our college teachers today hold the Ph.D., we can expect only 20% to hold that degree in 1970.

All of this, I think you will agree, presents a fairly grim picture of what lies ahead in higher education. It requires great optimism even to see it as a challenging picture. Yet it does present a challenge, perhaps the greatest one of our day, not only to educators, but to American society. Now I would like to consider with you four direct lines of attack that you and I can make on this problem.

In the first place, *we must provide intelligent and inspired leadership for the task of securing public understanding*

and support for education. I borrow here from the language of the recent statement on the educational crisis by the Problems and Policies Committee of the American Council on Education: "Americans must be brought to realize that the survival and well-being of this nation depend no less upon the strength of our educational system than upon the strength of our military establishment. . . . If American education is to undergo a general improvement, the people at large must place a higher value upon intellectual achievement and must be prepared to uphold higher levels of educational performance. . . . Lip service to the value of education is not enough. The critical need is for material support. . . . Nothing less than a massive national effort, immediately launched, will do. . . . Positive and immediate action at all levels—federal, state, local, and voluntary—is the first imperative. . . .

"The magnitude of the job to be done can hardly be exaggerated. We are not spending nearly enough on education. Modest measures will not do the job. In colleges and universities alone, the number of qualified students will be doubled by 1970, and a doubling of expenditures will not even perpetuate present inadequate quality levels. To do the job effectively, the following order of priorities should be observed:

- (1) Salaries for teachers, scholars, and scientists should on the average be at least doubled;
- (2) Existing institutions should be maintained more adequately and some of them greatly strengthened;
- (3) Support for the establishment of new institutions will be necessary, but should not be at the expense of existing institutions;
- (4) Scholarship programs should stress quality rather than quantity, gradu-

ate as well as undergraduate study, and should be accompanied by a parallel system of grants to the institutions in which scholarship holders enroll."

If we are told that this is too big a job, we must show that passing time will make it even bigger; if we are told that this is too costly a project, we must persuade our citizens that if we defer them, the costs may be too staggering ever to be met. In short, we must arouse the nation to an understanding that if we are to survive and prosper, we must tackle this job, wholeheartedly and immediately. And what we can do, I repeat, not just as teachers of speech, but as alert citizens, is to help provide the leadership that will create public understanding, and obtain public support for education.

In the second place, *we must present clearly the case for an increased emphasis upon speech training at all levels and in all programs of education.* You and I know that in many quarters today it is fashionable, and even politically expedient, to place training in mathematics and science at the core of our educational systems. Indeed, we know those who would *replace* the humanities and the social sciences with these newly-spotlighted subjects. In an age when the phrase "from dust to dust" has taken on a literal atomic meaning, they say, we must put nuclear science and scientific training above all else. But, I ask you, "If everyone goes fission, who will tend the liberal arts store?"

This question, asked in all seriousness, does not for a moment deny the need for fundamental scientific research, nor for the adequate training of those who must undertake it. It does not deny the critical need for greater financial support, more courses, and better teachers in the physical sciences and engineering.

But it does suggest—indeed, it proclaims—that American education can continue to serve the best interests of the nation only by increasing the supply of highly trained persons in *all* fields. It proclaims that our national survival and well-being depend upon continued progress in the humanities, the arts, and the social sciences, as well as in science and technology.

With apologies to Harriet Stolorow, I put the argument this way:

De-emphasize humanities. . . . Direct the college courses;
Give us Nike instead of psych. . . . To meet the hostile forces.
Languages and literature. . . . Let scientists subjugate,
With stratagems, ICBMs. . . . And no one who can communicate.

More specifically—and I realize that I am carrying coals to Newcastle in telling you this—you and I, as teachers of speech, must take the responsibility for encouraging more (not less or just the same amount) but more training in all of the arts of oral communication. We must not do this because we have a vested interest in the speech profession, but because we have a profound understanding of the significant role that effective oral communication can play in any age, from the Stagirite to the Satellite.

In his book, *The Mature Mind*, Harry Overstreet observes that "in no area of our maturing . . . is arrested development more common than in the area of communication. It is so common that it is not even noticed; it is taken for granted as natural. The person who is mature in his communicative powers is noted as an exception to the rule." And in a later book, *The Great Enterprise*, Overstreet declares that "One chief tragedy in today's world is our widespread inability to communicate. Not only is the Iron Curtain lowered be-

tween nations; it is also daily and hourly lowered between individuals and groups. Obviously, if in all our practices of life we could learn to listen and be listened to; if we could grasp what other persons are saying as they themselves understand what they are saying, the major hostilities of life would disappear, for the simple reason that misunderstanding would disappear."

Consider that statement, if you will, in terms of communication between Secretary Dulles and Premier Krushchev, between Senator Goldwater and Walter Reuther, among members of your faculty, within your PTA, and between conflicting groups in your own community. Whether the controversy is over Communism, integration, tax cuts, or integrity on the Federal Communications Commission, it involves human relations, and the critical point of contact in human relations is the point at which we communicate with one another.

When I say that we make the case convincingly for increased emphasis upon training in oral communication, not *even in*, but *especially in* the age of the satellite, I hope that we will make it clear that speech training does not begin and end with a course on "The Rise and Fall of the Gesture." Barnet Baskerville, in his incisive article in the *AAUP Bulletin*, in the spring of 1953, underscored the misconceptions that we meet when we say, simply, "I Teach Speech." That statement, as we know, all too often leads others to remember their own courses in empty declamation thirty years ago, or the snappy sixteen lessons in personality development and slick salesmanship offered by the rhetorical hucksters in the ballroom of the local hotel.

But the kind of speech we teach is speech in the best sense of the great

rhetorical tradition. It is speech training that concerns itself with invention, inquiry, analysis, and organization of knowledge; it concerns itself with the communication of that knowledge to the end that all who hear may act with greater wisdom, in full possession of the available evidence, and a clear understanding of what it means. This is speech training that is not just an adjunct to the arts and sciences, but speech training that is woven into their very fabric. If it is the duty of the scholar to cultivate learning, it is no less his duty to communicate it. The total process should not be divisible, and in undertaking it the scholar, the scientist, and the speech teacher share both opportunities and obligations.

Wilbur Samuel Howell made this point neatly in the winter, 1957, issue of the *Southern Speech Journal*. If you remember, he said "Peace between the world of learning and the world of rhetoric . . . will come only from the developing respect of each for the other. And that respect will ultimately rest upon the recognition that science and scholarship need rhetoric in the sense that she is the organization of knowledges governing the communication of truth to the present and to succeeding generations, while rhetoric needs scholarship and science in order to understand herself and to learn which of the competing ideologies of our time are most reasonable, most humane, and hence most worthy to be made the subject of the speaker's loyalty and dedication."

When I say, again, that we must make the case clearly for more speech training, I think of that training in its instrumental, as well as in its artistic sense. In our communities we need scientists, but, as a resolution of the American Association for the Advancement of Science, put it, just a few weeks ago, "The

work of the scientist is not truly completed until its significant results are communicated, not merely to other scientists, but to the public at large." We also need playwrights, directors, and actors, who can explore and expose the subtleties of human behavior by the creative communication of tragic and comic literature. We need speech therapists and audiologists who can improve the human relationships, and often the occupational usefulness, of those who are handicapped in communication. We need, above all, in our communities, citizens who are thoughtful and articulate, competent and willing to discuss publicly the business of the public. These needs—and our professional competence to meet them—constitute the case we must make for speech.

There is a third attack we must make upon the problems that lie ahead. *We urgently need increased study and experimentation, in every institution, to find the most efficient means of handling the rising tide of students.* The obvious answer, you may say, is to increase the size of our teaching staffs. I concede the point. And judging from a recent survey conducted by Gordon Hostettler, speech departments in a sample 118 institutions, expect by 1965 to increase their staffs by 52%. But where are these 6,000 plus new teachers to come from? In a survey which included over 80% of the institutions offering graduate work in speech, David Phillips found that no more than 300 or 400 additional graduate students could be accommodated, without expansion of graduate faculties. But where are *these* staff members to come from? I would not suggest that this is a vicious circle, but it is a circle. And it cannot be broken in our field, or in any other, without attracting numbers of *new* teachers. If we fail to do that, the

result can only be that the rich institutions will raid the poor ones.

We can help increase the supply of teachers if we will make concerted efforts to interest our most promising students in the profession. We can explore the possibility of employing competent retired teachers. We can try to obtain more adjunct professors, from among the ranks of those who, in our communities, have had special experience in communication; businessmen, clergymen, and workers in the fields of mass communication. We can follow-up our majors who enter secondary school teaching before they return for graduate work, and we can maintain contacts with potential teachers who enter the armed forces and who, with a little discharge-day encouragement, may be recruited for our profession. Most of all, of course, we can work through our own communities, local units of the PTA and chapters of the AAUP, to enhance the social status of the teaching profession, to increase its financial rewards and fringe benefits, and to make its working conditions attractive, to the end more young people will find teaching competitively attractive.

More than this, however, we must consider administrative policies, curricular developments, and teaching methods, as they may affect the need for stretching our available resources. In an effort to save time, and to increase the circulation of our newest professional journal, I shall raise no questions about teaching methods, but simply refer you to the March, 1958, issue of *The Speech Teacher*, and to its article on that topic by Gordon Hostettler. Instead, let me raise a few questions about administrative matters, including the extent of our course offerings.

1. Let's take a look first at our total curriculum. We all know that the ac-

ademic man is proliferous by nature . . . he may start off with a solid course in oral reading, and before even he is aware of what he has done, he has set up a separate course for interpreting the Bible, another for Shakespeare, a third for Dylan Thomas. Or what begins as a single survey course in rhetorical theory soon develops into a sequence of half a dozen courses, each focusing on a splinter of the main trunk. How has it gone in your department? Does your academic tree need pruning? Are you using too many to teach too little?

2. Or consider the major program. Personal skills courses are of great importance, but they are also costly, because their enrollments must be kept small. Can we justify, as some departments do, a thirty hour major made up of nothing but basic courses in public speaking, debate, discussion, radio, acting, oral reading, and so on? Or should we re-think the possibility of letting our gifted majors get at least some of their skills training in co-curricular forensics, radio-television, or theatre activities?

3. Again, what do we do about the student who comes to us, already communicating at a level equivalent to that of those who have completed our basic course? In a day of short supply of teachers, do we let him take up classroom space, and bore him, to boot? Or are we taking a lesson from our friends in English composition, or foreign languages, and giving placement tests to put this qualified student in an advanced course? Or giving him advanced standing, if he passes a proficiency examination, and exempting him from the course requirement altogether?

4. And what about our service courses? Do we yield weakly every time we are asked to provide a special course in "Speech for Teachers," "Speech for Engineers," "Speech for Businessmen,"

and "Speech for Physical Education Majors?" Sometimes, I am sure, there are cases that merit specialized treatment of the problems of communication. But more often, I suspect, we are offering the same rose under a variety of names, and cluttering up our academic gardens.

5. Finally, what about our basic course? Do we casually staff it with unsupervised graduate assistants, each following an unstructured procedure, and working only as hard as his own motivation will carry him? Or have we given thought to the possibility of developing plans of apprenticeship teaching, with graduate assistants assigned as aides to regular staff members? Some schools find that in this way the same teaching personnel can cover more students, and that the graduate assistant learns better teaching methods in the process.

No one of us possesses magic answers to these questions, nor to a dozen more that might be asked about optimum class size in basic courses, about the equating of teaching loads with directing extra-curricular activities, or about how we can encourage our instructors in scholarly research of their own if they teach nothing but endless sections of the basic course. But they are questions that we should be asking, if we are to put into practice the kind of rigorous inquiry we urge upon our students. The answers we find may not all point in the direction of more economical use of our increasingly precious teaching resources, but if even one in ten turns out that way, we may yet beat the budget.

I said that there were four ways in which we can work to meet the urgent needs of our profession. *The last of these is to work together to strengthen our professional associations.* In particular, of course, I refer to the strengthening of the relations between the Speech Association of America and the regional as-

sociations. This strength through unity is needed more than ever today, I feel, for it is by sharing our thinking and working cooperatively that we can best solve the problems I have just been discussing.

Happily, relations between the Southern Speech Association and the Speech Association of America have long been close and cordial. We have done much for each other. In particular, I would note that in the last six years your association has provided for the SAA: two presidents, one executive vice president, two executive secretaries, and editors for two journals. In the words of the television commercial: "No other regional association can make this statement."

You are also well represented in the policy-making agencies of the SAA. Of the 167 members of the Legislative Assembly, 25 are from this association, or approximately 15%. And of the 25 members of the Administrative Council, five are from this association, or exactly 20%. It is obvious that the Southern Speech Association is well equipped to make its voice heard at the national level.

And two-way communication at the national level is important, for it is only through the Speech Association of America that our whole profession may take counsel on our common problems. Let me point out a few of the agencies and activities of the SAA that are important to you.

I am sure that you must all be familiar with *the recent reorganization of the SAA membership into interest groups*, thus providing a greater degree of autonomy of operation for those who want to promote their special professional interests, and also giving to these interest groups a responsible role in the planning of our national convention program. There are nineteen interest

groups now organized, and others can be formed as the need arises. Among the nineteen are some concerned primarily with problems of research and teaching methods at various instructional levels—elementary, secondary, and college undergraduate. There are other interest groups structured around subject matter, such as those concerned with discussion and group methods, interpretation, and speech and hearing disorders.

In particular I should like to call your attention to the interest group on Administrative Policies and Practices. It is this group which is primarily concerned with seeking solutions for many of the problems I referred to earlier. Members of this group were the contributors to the symposium on "Meeting the Problems of Rising Enrollments," published in the current issue of *The Speech Teacher*. Currently this group is studying course offerings, salaries and budgets, major requirements, and enrollments, in representative speech departments, and their findings will be of inestimable help to each of us in our own institutions.

Two special committees of the SAA also deserve special mention. The Committee on Professional Ethics and Standards is engaged in discussing a proposed general code of ethics, and also certain matters relating to institutional relationships referred to it by the Legislative Assembly last August. The Committee on Problems in Graduate Study, under the chairmanship of H. P. Constans, is also dealing with other matters vital to the future health of our profession.

The publications of the Speech Association of America certainly constitute a major bond between the national and regional groups. They broaden our own horizons, not only by reporting research,

but also by informing us of new developments in curricular offerings, degree programs, and similar matters, in departments across the nation. Surely, if the SAA did nothing else but publish its three quarterly journals, it would merit our support and appreciation.

Many of you do not need to be told of the *great importance of the SAA Placement Service*. Each year, as more and more new appointments are being made, job-seekers and administrators alike are making greater use of that service. Indeed, if I may be permitted a short commercial, I would say that nowhere else, in these times of inflation, can you get so much for \$7.50 as through the non-profit SAA Placement Service.

Finally, I would remind you that the Speech Association of America is a department of the National Education Association and a constituent member of the American Council on Education. SAA delegates regularly take part in meetings of these two groups, as well as a number of subsidiary organizations, such as the Association for Higher Education, and the Council on Cooperation in Teacher Education. Thus the more than 7,000 members of the SAA are active participants in the formulation of policies and programs adopted by the nation's largest and most powerful educational organizations.

In summary, I submit that we must take action at once on four separate fronts: we must provide leadership to secure public understanding and support for education; we must make the case for greater emphasis upon speech training; we must explore new ways of handling more students effectively; and we must work to strengthen our professional associations.

DEVELOPING COMPETENCE IN LISTENING IN SECONDARY SCHOOLS

Joseph Mersand

THE student of speech and drama cannot help being amazed at the fact that 15,000 spectators of the theatre of Dionysus in Athens could hear the greatest of all tragedies in open daylight, without any artificial means of voice magnification. How much more amazing is the number of listeners today to a radio or TV speaker who may be heard in almost all parts of the world! That one should be heard by 100,000,000 or even 500,000,000 people simultaneously seems beyond credibility, but radio and TV communication has made it possible.

Listening today is the dominant means of sensory comprehension. It has been so for most of mankind's past, with the exception of a few hundred years during which the printed word became an important medium for the transmission of facts and ideas. Today, the radio, motion pictures, and television are capturing the attention of our secondary school population as the printed word never could. It is commonplace now that our students listen much more than they read as a means of acquiring information,

ideas, and attitudes. In this hurried and confused age when he who reads must run, listening has come into its own again as the primary means of acquiring facts and opinions.

As Speech and English teachers we cannot afford to forget that in approximately ninety-five per-cent of the homes of this country radios and/or TV sets are speaking on the average of five hours a day. We dare not estimate the number of homes in which good reading is carried on five hours a day. Nor can we ignore the thirty-million television sets in American homes in 1957. It is a common experience for us to discover in our classes the paucity of knowledge about cultural matters in our students. Some of us have long ago given up trying to develop aesthetic concepts and would settle for the understanding of simple printed matter. Yet, it cannot be denied that our students have absorbed an impressive amount of their information and ideas about many things from non-written sources. Listening, not reading, has given them information or misinformation about themselves, their communities, and the world at large. For every fact which a student can trace to a book, there are many more that can be traced to the spoken word.

The history of educational method is largely the history of listening, whether it be in the nursery school or in the graduate seminar in philology. In the secondary school, students spend most of their day listening either to their teach-

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ers or to their classmates. The proportion of school time devoted to non-listening activities is relatively small. When the adolescent leaves school for home he engages in additional listening activities: directions from his parents or older members of the family, conversation with friends and neighbors, programs on radio and television. As Rankin discovered in the 1920's we spend about 45% of our waking time each day in listening; later studies by Bird set this figure at 63%.

In view of the important part which listening plays in the daily lives of our students, it is disappointing that so few scientific studies have been made of the most effective ways of teaching the development of listening ability. In this regard, it is significant that one of the articles in the first issue of the *Journal of Communication* (May, 1951) was entitled, "Needed Research in Listening Communication." Rather than list the many areas in which research in listening is desirable, we can indicate some definitely established facts about listening which the secondary school teacher should know. Regarding listening in general, the following facts are worth remembering:

1. Reading and listening seem to be of approximately equal efficiency as media of learning.
2. Reading and listening are closely related skills.
3. Variations in the rate of assimilation do not significantly alter the comparative efficiency of the two processes.
4. Almost all students are afflicted with a number of very bad listening habits.
5. Effective listeners possess and practice certain specific skills.¹

The last two generalizations are most challenging to the teacher of English or Speech. To these, a sixth might be

¹ Nichols, Ralph G. "Needed Research in Listening," *The Journal of Communication*, I (May, 1951), 48-49.

added: training in listening skills brings about decided improvement.² Several of the students of listening have stated cogent reasons for instruction in this neglected area. Perhaps the best summary is by James I. Brown, one of the pioneers in listening research, and currently of the University of Minnesota.

1. Listening is the most frequently used of the language arts.
2. Critical listening is more difficult than critical reading.
3. The most important affairs of this country are carried on around the conference table.
4. We cannot excuse ourselves by saying that people automatically and without effort learn how to listen effectively.
5. We cannot claim that in every respect except listening there are individual differences which must be taken into consideration in planning and conducting educational experiences.^{2a}

Lou LaBrant of the University of Kansas City sums it up briefly in her statement:

Teaching young people to be listeners may be of more importance than teaching them to read or to write.^{2b}

"Radio, motion pictures, television, and telephones have made our generation the most talked to people in history."³ Yet this does not mean that our students are making the most of their listening activities. Being exposed to auditory stimuli is not listening. It may be partial listening or even non-listening. The obvious distinction between hearing and listening is that in the latter case some significance is attached to the aural stimuli. J. N. Hook defines the kind of

² Johnson, Kenneth O. "The Effect of Classroom Training upon Listening Comprehensions," *The Journal of Communication*, I (May, 1951), 57-62.

^{2a} Brown, James I. "Why Not Teach Listening?" *School and Society*, LXIX (February 12, 1949), 113-116.

^{2b} LaBrant, Lou. *We Teach English*, New York: Harcourt, Brace, 1950, p. 193.

³ Tressler, J. C. *English in Action*, Fifth Edition, Boston: D. C. Heath and Company, 1950, Course Four, p. 96.

listening we teachers hope for as "the conscious, purposeful registration of sounds upon the mind, and it leads to further mental activity."⁴ A more descriptive definition given from the speech teacher's point of view is that of Baird and Knower:

Profitable listening requires more of the listener than his presence. He must recognize the ideas presented, evaluate the ideas presented, discover relationships among them, and select from what he hears those ideas he finds worth remembering. If a listener makes his listening a thoughtful process, he controls his own thinking; if he does not listen critically, he is little more than a sponge, and often not a very good one.⁵

Just as reading is an all-inclusive term that encompasses many kinds of activities of extracting meaning from the printed page, so listening has been divided into the following types. Writing as a teacher of speech for secondary schools, Karl F. Robinson lists these purposes of listening:

1. Listening in order to recognize and discriminate (speech sounds, especially, but also words, inflection, etc.).
2. Listening for information: facts, ideas, principles—with recall as a goal.
3. Listening for pleasure, entertainment, or enjoyment.
4. Listening in order to make an intellectual judgment, to criticize, to evaluate ideas.
5. Listening to appreciate (to make an aesthetic judgment).⁶

Other classifications of the types and/or outcomes of listening have been made by

Harlen M. Adams,⁷ W. W. Hatfield,⁸ and J. N. Hook.⁹

It is obvious that different degrees of mental alertness are required for the realization of the different purposes of listening.¹⁰

HOW TO TEACH THE ACHIEVEMENT OF THE VARIOUS PURPOSES OF LISTENING

Teachers of the modern persuasion are convinced that secondary students will learn anything better if they are convinced of its importance for themselves. That is why so many of the pioneers in listening instruction have stressed discussion by students of the importance of good listening and its positive elements. Students frequently will bring forth conclusions that might do credit to their more experienced teachers. Among those who have reported such discussions are Jessie Mercer,¹¹ Lou LaBrant,¹² Harlen M. Adams,¹³ J. N. Hook,¹⁴ and Lucile

⁷ Adams, Harlen M. "Learning to be Discriminating Listeners," *English Journal*, XXXVI (January, 1947), 11-15.

⁸ Hatfield, W. W. "Parallels in Teaching Students to Listen and Read," *English Journal*, XXXV (December, 1946), 553-558.

⁹ Hook, J. N. *Op. cit.*, p. 217.

¹⁰ Tressler, J. C. *Op. cit.* Course Two, P. 46 gives a clear statement of the variation of mental activity required of the different types of listening.

¹¹ Mercer, Jessie. "Listening in the Speech Class," Bulletin of the National Association of Secondary-School Principals, XXXII, No. 151 (January, 1948), 102-107. Cf. Robinson, Karl F., *op. cit.*, 224-229 gives a copious extract of the article.

¹² LaBrant, Lou. *Op. cit.*, 197-198.

¹³ Adams, Harlen M. "Learning to Be Discriminating Listeners," *English Journal*, XXXVI (January, 1947), p. 11; Cf. his other excellent pioneer articles on listening. "Listening," *Quarterly Journal of Speech*, XXIV (April, 1938), 209-211. "Teaching the Art of Listening," *The Nation's Schools*, XXXIV (November, 1944), 51-54. "Learning to Listen: An English and Social Studies Plan," *The Clearing House*, XX (March, 1946), 401-403.

¹⁴ Hook, J. N. *Op. cit.*, p. 218.

⁴ Hook, J. N. *The Teaching of High School English*, New York: The Ronald Press Company, 1950, p. 216.

⁵ Baird, A. Craig and Knower, Franklin H. *General Speech*, New York: McGraw-Hill Company, 1949, 281-282. Cf. Robinson, Karl F. *Teaching Speech in the Secondary School*. New York: Longmans Green and Company, 1951, p. 219; Nichols, Ralph. "Listening: Questions and Problems," *Quarterly Journal of Speech*, XXXIII (February, 1947) p. 84; Tressler, J. C. *Op. cit.*, Course Two, 44-45.

⁶ Robinson, Karl F. *Op. cit.*, 220-221.

Lohnas.¹⁵ Recent text-books on technical English and speech have included many activities along this line, including those by J. C. Tressler,¹⁶ Sterling, Olsen, and Huseby,¹⁷ Gray and Hach,¹⁸ Weaver and Borchers,¹⁹ and Hedde and Brigance.²⁰ It might be profitable for any teacher in secondary school to compare the conclusions of her students on what constitutes good listening with those arrived at by Miss Lohnas' class:

1. Have desks clear; sit in comfortable position with eyes on speaker.
2. Show by expressive faces that you are "with" the speaker.
3. Be patient if he has difficulty.
4. Be able to offer intelligent criticisms.
5. If the final bell rings, do not interrupt the speaker.
6. "Listen unto others as you would have them listen to you."

Miss Mercer's class concluded that good listening is characterized by quietness, appreciation, discrimination, and reflection.

A natural transition from characteristics of good listening in general to the different purposes of outcomes can now be made. Students will probably formulate most if not all of the major purposes. The natural question would then be for methods of developing each of the listening skills required for achieving the purposes indicated.

Let us assume that a unit is to be developed on listening for information: facts, ideas, principles—with recall as a

goal. This is a listening skill which students will need throughout their years of secondary school, their college career, and, in fact, throughout their lives. Instruction has been either generalized or specific in this area. For example, Hedde and Brigance list seven basic principles of good listening, which include:

1. Get ready to listen.
2. Start listening with the first sentence.
3. Get the central idea.
4. Get the chief supporting idea.
5. Separate the important from the unimportant.
6. Make mental summaries
7. Analyze what you hear.²¹

Similarly, J. C. Tressler gives these five general rules for improving listening:

1. Stay awake.
2. Look as if you were listening.
3. Force yourself to pay close attention.
4. Be interested. The time will pass faster.
5. Follow the questions your classmates ask and your teacher's explanations.²²

Sterling, Olsen and Huseby likewise have a generalized list of rules.^{22a}

So much for student discussion and some general rules. One principle of teaching listening which is characteristic of all good teaching, in fact, is establishing a purpose for the particular activity. W. W. Hatfield in a most stimulating article on "Parallels in Teaching Students to Listen and to Read," stated this principle clearly:

Purposeful listening, like purposeful reading is more successful than that which is without purpose.²³

J. N. Hook refers to this precept in his

¹⁵ Lohnas, Lucile. "Listening vs. Talking," *English Journal*, (June, 1937), p. 480.

¹⁶ Tressler, J. C. *Op. cit.*, Course I, p. 222, 224.

¹⁷ Sterling, Edna L., Olsen, Helen F., and Huseby, Harold. *English Language Series*, New York: Henry Holt and Company, 1950. Senior Book II, p. 93; Senior Book III, p. 92.

¹⁸ Gray, Martha and Hach, Clarence W. *English for Today*, Chicago: J. B. Lippincott, 1950.

¹⁹ Weaver, Andrew T. and Borchers, Gladys L. *Speech*, New York: Harcourt, Brace, 1946.

²⁰ Hedde, Wilhemina G. and Brigance, William Norwood. *American Speech*, Philadelphia and Chicago: J. B. Lippincott Company, 1950.

²¹ *Ibid.* Reprinted in Gray and Hach, *English for Today*, Grade 10, 189-190.

²² Tressler, J. C. *English in Action*, Course One, p. 223.

^{22a} Sterling, Olsen, and Huseby. *Op. cit.*, Senior Two, p. 93.

²³ Hatfield, W. W. "Parallels in Teaching Students to Listen and to Read," *English Journal*, XXXV (December, 1946), 553-558.

direction to the teacher to make suggestions on what to listen for.²⁴

Various exercises have been suggested for listening to remember facts. Sterling, Olsen, and Huseby,²⁵ T. C. Tressler,²⁶ and Bernice Freeman^{26a} describe such activities. It has been generally discovered that students will recall more facts if they are told beforehand that they will be tested on the contents of the passage read aloud and also for a second reading and a repetition of the test. The listening experience may be a newspaper article, a radio broadcast, a student dramatization, a tape recording, or a conversation.

Sooner or later the subject of taking notes will arise, and instructions will have to be given. Weaver and Borchers in their chapter on "Creative Listening" in their book *Speech* give these rules for taking notes:

1. Have pencil or pen and notebook ready when the speaker begins.
2. Do not try to make a full word-by-word record of any considerable part of the speech. Listen and note words, phrases, and figures which will help in recalling the most important statements.
3. Be especially on the alert for points which the speaker himself emphasizes in his presentation. If he is a good speaker, he will indicate the relative importance of the various parts of his speech by the way in which he delivers them.
4. When the speaker has finished the discussion of one point, watch carefully for what he says concerning his next point; often he will state this in a topic sentence.
5. It is usually more helpful to put down a striking phrase than it is to write out a complete sentence.²⁷

Additional excellent suggestions on how to take notes are given by Sterling, Ol-

sen, and Huseby²⁸ in their sections on "Listening to Take Notes" and "Listening by Interviewing"; by Gray and Hach in their "Rules for Taking Notes";²⁹ and by Smith and Littlefield in their *Best Methods of Study*.³⁰

Although using the test as a means of motivating better listening is not the most modern kind of motivation, it will work with many pupils. Life is full of examples of chance remarks that became significant out of all proportion to their original meaning. The great lawyer, psychiatrist, general, or statesman may recall what others would consider a minor statement and read into it some great significance. Trivia are not always trivia to the mighty mind. Students should be made to realize that there are many things said in class that were not based on the day's assignment and were not even spoken by the teacher, but which should have been remembered. Irvin C. Poley in his article, "Teaching Obliquely and Testing Directly," evaluates what it being learned, and stimulates in the pupil careful listening and thoughtful note-taking by announcing that every fortnight or so there will be a new-type, teacher-made test on miscellaneous matters many of which have come up incidentally.³¹ The old story about Flaubert's instructions to Maupassant to remember what he had seen in the shop-windows as they strolled along the streets of Paris might be applied here in regard to listening with greater alertness to the things spoken in and out of class.

²⁴ Sterling, Olsen, and Huseby. *English Language Series*, Senior Book I, 95-98; Senior Book III, 59-69; Senior Book IV, 67-68.

²⁹ Gray and Hach. *English for Today*, Grade Ten, 191-192.

³⁰ Smith, Samuel and Littlefield, Arthur W. *Best Methods of Study*, New York: Barnes and Noble, Inc., 1938, 21-25.

³¹ Poley, Irvin C. "Teaching Obliquely and Testing Directly," *English Journal*, XXXIV (December, 1945), p. 540.

²⁴ Hook, J. N. *Op. cit.*, p. 219.

²⁵ Sterling, Olsen, and Huseby, *op. cit.*, Senior Book II, p. 93.

²⁶ Tressler, J. M. *Op. cit.*, Course I, p. 223.

^{26a} Freeman, Bernice. "Listening Experiences in the Language Arts," *English Journal*, XXXVIII (December, 1949), 572-576.

²⁷ Weaver and Borchers. *Op. cit.*, p. 171.

There will always be the student who will ask why it is necessary to spend so much time in learning how to listen better, since he will never go to college; and wants to become nothing more professional than a garage-mechanic. This makes a natural opportunity for motivating the need for listening to follow instructions. If all the time and money lost in the course of a single day because of failure to follow instructions given orally were calculated, it would add up to an impressive total. In school, the student who fails to follow instructions given the first time may be given a second chance. In business and in later life, he may not be so fortunate. In World War II, one of the most moving training films was *Time Out*, in which the disastrous effects caused by the inattention of a single G.I. were related.

Several successful procedures have been described in articles and in the textbooks which are designed to teach *listening for the purpose of following instructions*, including those by J. N. Hook³² and J. C. Tressler.³³ For example, following are the latter's six suggestions on "Listening to Instructions, Directions, and Explanations."

1. Listen to each detail carefully.
2. In your mind, picture each step.
3. If convenient, jot down notes on important points.
4. If given the chance, ask questions about doubtful points.
5. If possible, say out loud the directions, explanations, or instructions.
6. In the case of instructions, repeat the directions as you carry them out. The quickest and surest way to learn a new job is to repeat your instructions as you practice.³⁴

Vocational listening has long been known to mankind throughout history

and pre-history. It will not require much convincing on the part of the teacher to make clear the importance of this skill to those students who are going to work immediately after they graduate from secondary school.

The bane of the teacher of oral or written composition is the lack of organization or disorganization in the speaking and writing of our secondary school population. We try to teach Beginning, Middle, and End and all the standard ways of organizing our thoughts. It has long been the practice among teachers of rhetoric to give models of written composition for the purpose of studying their organization. In listening to a speech, students should be made aware of the organization and the effects achieved by good organization. Great speeches don't "just happen." They are prepared carefully, after much "blood, sweat, and tears." Students can be trained to watch for organization. One device recommended by J. N. Hook is:

... to review the possible methods of organization and to discuss ways of identifying the chief supporting points. A few comments on the use of transitions is apropos here. Then the students listen to the next assembly speaker, or to presentations by their classmates, and make analyses. Students who have been taught to listen for the organization of a talk tend to comprehend it rather well; they also tend to be highly critical of rambling discourse.³⁵

J. C. Tressler in each of his four volumes gives concrete suggestions on how to listen for organization.³⁶ He has made them specific under the titles "How to Listen to a Speech," "Listening to a Talk," and "Hints on Listening to Understand."

Such practice in listening for organization has the two-fold benefit of im-

³² Hook, J. N. *Op. cit.*, p. 220.

³³ Tressler, J. C. *English in Action*, Course One, p. 222, 225; Course Two, 48-49; Course Three, 83-84.

³⁴ *Ibid.*, Course III, p. 83.

³⁵ Hook, J. N. *Op. cit.*, p. 221.

³⁶ Tressler, J. C., *English in Action*, Course One, p. 223; Course Two, p. 49; Course Three, p. 84; Course Four, p. 97.

proving the student's ability to summarize what he has heard and impressing him with the need for organization in his own speaking and writing. Listening for organization was also part of a project undertaken by Ollie Stratton of the Brackenridge High School, San Antonio^{36a} and Doris De Lap of Phoenix Union High School, Phoenix, Arizona.^{36b}

Every high school student who has studied *A Tale of Two Cities* is impressed with Sidney Carton's labors as Stryver's jackal, in extracting important facets of a legal case for the purpose of presentation in court. Extracting the main ideas of a speech is one of the more advanced phases of listening for comprehension. It is much more difficult than the mere recall of several items of a newspaper story. Such training is of great value for the college preparatory student who will have to read a great deal in law, medicine, engineering, or literature, to extract the main ideas. This skill will be just as necessary to him when he listens to college lectures on these subjects. Specific procedures for developing this skill have been described in articles by Earl J. Dias,³⁷ Harlen M. Adams,³⁸ and W. H. Ewing.³⁹

Typical of this type of exercise is the one described by Dias, and summarized by Hook. Three increasingly difficult passages are read and students are required to extract the main ideas.⁴⁰ Sterling, Olsen, and Huseby have an exercise called "Listening Leads" which is

also designed to teach the selection of main ideas.⁴¹

LISTENING IN ORDER TO MAKE INTELLECTUAL JUDGMENTS, TO CRITICIZE, TO EVALUATE IDEAS

Important as listening for comprehension is, of far greater importance is *listening for evaluation*. Never before has mankind been exposed so mercilessly to millions of words. He must make decisions on matters for which he has not the time or energy to find adequate written reference materials. Running through the literature on the methodology of teaching listening is the warning that unless critical listening is developed, our civilization may be destroyed. Excellent statements have been made by Edgar Dale,⁴² Wendell Johnson,⁴³ S. I. Hayakawa,⁴⁴ and Lou LaBrant.⁴⁵

Essential to democracy is the need for making an intelligent choice. Apologists of various persuasions flood the ether with their raucous or mellifluous utterances. The harassed listener or televiewer frequently has not the background for making a wise decision on a matter of great moment. The tragic case of Hitler's Germany is the classic example of the power of the spoken word to sway even a well-read nation into the paths of brutality. Critical evaluation of what is heard has long been the practice in speech and in English classes, and

⁴¹ *English Language Series*, Senior Book III, p. 93; Senior Book II, p. 94.

⁴² Dale, Edgar. "Propaganda Analysis and Radio," *Radio and English Teaching*, edited by Max J. Herzberg, New York: D. Appleton-Century Company, 1941, 26-35. Cf. "Learning by Listening," *The News Letter*, XVI (November, 1950), No. 2.

⁴³ Johnson, Wendell. "Do You Know How to Listen?" *ETC: A Review of General Semantics*, VII (Autumn, 1949) 3-9.

⁴⁴ Hayakawa, S. I. "The Task of the Listener," *ETC*. (Autumn, 1949), 9-17.

⁴⁵ LaBrant, Lou. "New Demands for Critical Listening," in *We Teach English*, New York: Harcourt, Brace and Company, 1951, 192-201.

³⁷ Dias, Earl J. "Three Levels of Listening," *English Journal*, XXXVI (May, 1947), 252.

³⁸ Adams, Harlen M. "Listening," *Quarterly Journal of Speech*, XXIV (April, 1938), p. 209.

³⁹ Ewing, W. H. "Finding a Speaking-Listening Index," *Quarterly Journal of Speech*, XXXI (October, 1945), 368. Cf. Frederick, Robert W., Ragsdale, Clarence E., and Salisbury, Rachel, *Directing Learning*, New York: D. Appleton-Century Company, 373-378.

⁴⁰ Hook, J. N. *Op. cit.*, p. 221.

numerous texts contain check-lists and other student-aids to be used when listening. In the upper terms of high school when argumentation and propaganda are taught, the various fallacies in reasoning may be included in the listening unit.

It is listening to the radio, however, which offers the difficult problem in teaching critical listening. No one will deny that listening to the radio is quite different from listening to live speakers in the classroom, under the teacher's guidance. As Lou LaBrant states, "If we believe that listening to the radio requires different skills from listening to someone in the room with us, we will include radio programs in our assignments and bring into our schoolrooms recordings of such programs for study."⁴⁶ "The field of utilization of the radio in the teaching of English has been amply covered in such Council publications as *Skill in Listening*,⁴⁷ and *Radio and English Teaching*.⁴⁸ Alice P. Sterner, one of the co-authors of the first volume, has issued her own *A Course of Study in Radio and Television Appreciation*,⁴⁹ containing twenty-one units on radio. A Syllabus in Communication Arts is used in some high schools.⁵⁰

However, the mere listening to radio, either voluntarily or as an assignment, is not teaching how to listen critically. In addition to Alice P. Sterner's *Course of Study*, which contains a wealth of suggestions for evaluating radio programs,

other authors have suggested definite procedures. Lou LaBrant describes a unit which began with a questionnaire that discovered the radio interests of the students. They then helped in preparing, summarizing, and analyzing the data. In the resulting discussion, new programs were recommended, comments were exchanged, and values established.⁵¹ In a tenth grade class, the students compared a radio play with the printed form.

Deletions were noted. Devices for conveying line and color were discussed. A similar play in a movie was next compared. Students began to think of radio as having special techniques. Several reported that the radio play lacked color; but others experienced color in their personal visualizations. Some disliked, others enjoyed, the brevity of the radio drama. Most of them preferred listening to the radio play to the reading of drama.⁵²

The ability to discriminate between a good and a bad radio program or between a radio version and the printed version of a play is of minor consideration, compared with the problem of discrimination between the true and the false, in the mouths of the radio spellbinders of our time. Wendell Johnson presents the dilemma vividly in his article "Do You Know How to Listen?"

We are engulfed by a sea of sound. Only the deaf are privileged to know the peace of utter stillness. Sound is so much with us that we perform the wonder listening almost as unconsciously as the beasts afield. We listen for the most part as artlessly as we breathe. But, while under practically all circumstances Nature and the *medulla oblongata* will attend to our breathing for us, we can entrust our listening to our reflexes only at the risk of losing our birthrights.

As speakers, men have become schooled in the arts of persuasion, and without the counter-art of listening a man can be persuaded—even by his own words—to eat foods that ruin his liver, to abstain from killing flies, to vote away his right to vote, and to murder his fellows in

⁴⁶ *Ibid.*, p. 195.

⁴⁷ Sterner, Alice P., Saunders, Katherine M., and Kaplan, Milton A. *Skills in Listening*, Chicago: National Council of Teachers of English, 1942.

⁴⁸ Herzberg, Max, J. Editor, *Radio and English Teaching*, New York: D. Appleton-Century Company, 1941.

⁴⁹ Sterner, Alice P. *A Course of Study in Radio and Television Appreciation*, New Jersey: Audio-Visual Guide, 1950.

⁵⁰ See Syllabus from Jamaica (N. Y. C.) High School.

⁵¹ LaBrant, Lou. *Op. cit.*, p. 196.

⁵² *Ibid.*, 196-197.

the name or righteousness. The art of listening holds for us the desperate hope of withstanding the spreading ravages of commercial, nationalistic, and ideological persuasion. Unless the gentle watchword, 'Listen!' becomes an arresting command, we may not halt in time the stampede of humanity in its pursuit of the enchanting tooting of the Pied Piper of Doom.⁵³

To be a discriminating reader is difficult enough for the secondary school student. The discriminating listener has greater challenges. Some of them Lou LaBrant has described:

The skillful speaker who is attempting to influence opinion—and most speakers are doing just that—moves so rapidly that the listener is likely to be influenced in ways which he does not recognize. The hearer cannot interrupt, question, or argue. He hears the uninterrupted speaker, who follows his own line or argument to his own chosen end. It takes great skill to compare the points made and to get at the basis of contradiction. . . .⁵⁴

Students who have heard a program on controversial issues will frequently have different interpretations of what the speakers said. Many of them will come away with the same viewpoints they had before they listened. In such instances, the use of recordings of radio programs or scripts, if they are available, will be helpful. Today it is possible to subscribe to reprints of the *Invitation to Learning*⁵⁵ programs, as well as other discussion programs such as the Chicago Round Table of the Air. The Albums of Columbia's *I Can Hear It Now* and the United Nations album can be used to good effect in this area. One series of programs by the Institute for Democratic Education, *The New Frontier*, supplies scripts for each of the thirteen programs. These were originally radio broadcasts. In short, the spoken word can be captured in permanent form for

repeated playings in order to develop critical listening skills.

LISTENING FOR APPRECIATION

The transition from listening for critical evaluation of the thought to the manner in which the effects have been achieved is a natural one. *Listening for appreciation of the beauties* of poetry and drama has long been a part of the English and Speech program. There is no end to the books on reading poetry, reading drama, and oral interpretation of prose and verse. The modern tools of the teacher have extended her resources. The earliest teachers of drama appreciation were essentially elocutionists, excerpt-readers, attempting to convey by the power of their own voices the vocal beauties of a Julia Marlowe, a Margaret Anglin, or a John Barrymore. The gifted teacher could hold her students spell-bound by the beauties of her voice. . . . Today, thanks to the magic of recorded poetry, prose, and drama, the great stage successes of the past and the present may be brought into the classroom. From the Mercury Theatre recordings of Shakespeare to *The Death of a Salesman*, *The Cocktail Party*, *Abe Lincoln in Illinois*, *The Consul*, and *Peter Pan* come rich opportunities to develop skill in listening for appreciation. Poetry recordings produced by the National Council of Teachers of English and many others have extended the ability of the teacher of literature to instill in their children the love for the "best words in the best order." As Henry W. Wells of Columbia University has stated, "hundreds of literary records are for sale, thousands are in a much more limited way available."⁵⁶ Many valuable teaching suggestions may be found in Adams' *Speak*,

⁵³ Johnson, Wendell. *Op. cit.*, p. 3.

⁵⁴ LaBrant, Lou. *Op. cit.*, 192-193.

⁵⁵ *Invitation to Learning Quarterly*, Box 800, Grand Central, New York 17, New York.

⁵⁶ Wells, Henry W. "Literature and the Phonograph," *Quarterly Journal of Speech*, (February, 1943), p. 68.

Look, Listen,⁵⁷ Sterner, Saunders and Kaplan's *Skill in Listening*,⁵⁸ *Recordings for Classroom and Discussion Groups*,⁵⁹ and in the various catalogues of commercial recording companies.⁶⁰

Recently, opportunities have been provided to assist in the building of attitudes and behavior patterns by the issue of four sets of recorded broadcasts by the Institute for Democratic Education in New York City. Each series contains thirteen recordings of fifteen minutes duration. Difficult problems in human relations in our time have been dramatized by outstanding actors and actresses, including Helen Hayes, Paul Lukas, Paul Douglas, Arnold Moss, and Raymond Massey. The titles of the four series available to teachers are: *Stories to Remember* (based on stories published in leading magazines), *These Great Americans* (including the lives of F. D. Roosevelt, Woodrow Wilson, Joseph Pulitzer, Jane Adams, Wendell Wilkie, George W. Carver, and Alfred E. Smith), *The American Dream*, and *The New Frontier*. Teacher's guides are available for each series and scripts as well for the *New Frontier*. If *Moral and Spiritual Values in the Public Schools*⁶¹ is an indication of greater emphasis in this direction, then the aforementioned recordings and others similar to them will make a significant addition to the equipment of the teacher.

A recently developed tool for teaching

all the forms of listening is the tape recorder, which as we know, has been characterized as the greatest advance in the field of audio-visual instruction since the advent of the sound-film. At least four publications are at present available, indicating the many uses of this instrument. *The Nineteenth Yearbook of the Institute for Education by Radio* lists twenty-three examples of school use under the headings:

Implementation of Classroom Instruction
Making Educational Program Recordings for Class-Group Listening
Recording in Connection with Dramatics and Radio Workshop Activities
Recording Services to School

Edward G. Bernard, Director of Audio-Visual Instruction has written an excellent brochure on the tape-recorder. Vincent McGarrett, Principal of the High School of Commerce of New York City, has prepared a brief brochure on *The Tape Recorder in the Classroom*; Harry Levine, Coordinator of Audio-Visual Instruction of P. S. 188 in Brooklyn, New York, has issued *Tape Recording for Schools*; the Minnesota Mining and Manufacturing Company has issued the booklet, *Tape Recording in the Classroom*. Libraries of tape recordings have been collected by the Minnesota Department of Education and Cornell University of New York, Kent State University, to mention a few.

The conscientious teacher may find satisfaction in the availability of the abovementioned mechanical devices to assist him in his task of teaching listening, or for that matter, other phases of oral communication. Yet the voice of the teacher will never be replaced by them, no more than the teachers themselves can be replaced by the instruments. No machine will ever be an adequate substitute for the artist-teacher, an educational truism that needs reaf-

⁵⁷ Adams, Harlen M. *Speak, Listen and Listen*, Chicago: National Council of Teachers of English, 1942.

⁵⁸ Cf. Footnote 47.

⁵⁹ *Recordings for Classroom and Discussion Groups*, New York: New Tools for Learning, 1943.

⁶⁰ Goodman, David J., Editor, *Columbia Records Educational Catalogue*, 1950; Cf. Freeman, Warren S., Editor, *Annotated List of Phonograph Recordings*, New York: Children's Reading Service, 1951.

⁶¹ *Moral and Spiritual Values in the Public Schools*, Washington: Educational Policies Commission, 1951.

firmation with the advent of each new mechanical device. Long before the invention of the phonograph or wide-recorder, the reading aloud of good literature made lovers of man's most beautiful way of self-expression. The living voice of the teacher can still be the most potent influence in developing a love for the beauties of language. Whether it be the listeners of blind Homer in ancient Greece, the royal court of a German princeling in the days of the minnesingers, or a wardful of hospitalized G.I.'s listening to Charles Laughton read from the Bible or from Charles Dickens, people have always loved to listen to a story well told. The memoirs and diaries of our American ancestors repeatedly refer to the family gatherings that regularly listened to the father or grandfather of the house read from Holy Scripture or Shakespeare, or the classics of the day. No tape recorder or transcription was needed to convey the never-dying beauties of the mother-tongue. Teachers must not and undoubtedly will not lose sight of the place of good oral reading on their part for the inspiration of their students. In all this mad confusion of our mechanized world, there is still an important place for oral reading by teachers, by well-trained students, and by verse choirs. Many suggestions are to be found in the recent texts on methodology in English and speech.

It would be unfortunate if in the emphasis on critical listening, and informative listening, we lost sight of the social value of courteous listening. The ages of enlightenment were also ages of gracious listening as well as gracious living. Plato's *Symposium* implies good listening as well as good talking. The Enlightenment of the Eighteenth Century was also the era of the great conversationalists. Good conversation must

have as its counterpart, courteous listening. Students should always keep in mind that the good listener is frequently the socially acceptable and frequently the honored and respectable. It is rather a disturbing commentary on our time that the paid psychiatrist has become the symbol of the patient listener of our neurotic era. It would be an interesting piece of social research to study the experiences that many neurotic and psychotic cases may have had with listeners. Would there be a smaller incidence of nervous disorders if there were better listeners, if there were more time for listening to others?

LISTENING FOR ORAL IMPROVEMENT

In the hurry of our tense civilization, few have time to listen, and the rapid tempo of the time has affected the speech patterns of our secondary school population. Indistinct speech, over-rapid speech, mangled speech have long been the daily linguistic stimuli of our confraternity. We have struggled valiently with the final *ng*, the unvoiced *th*, and the many slings and arrows of outraged speech, only to feel so frequently, "What's the use?" Yet we realize that instruction in listening will contribute to improvement in speaking. The expression "mother tongue" implies that listening has been the first means by which we have all learned to speak. If our models have been good, and we have listened well, we came to school equipped properly and ready to improve and enlarge our speaking faculties. The pronunciation of new words, their proper use in oral discourse, and the automatic use of correct grammatical forms in the normal rhythm of the language—these were the outcomes of early classroom listening experiences. The poor speech that is noticeable in so many secondary schools today is due to many factors: foreign or underprivileged

home environment, lack of desire for self-improvement, hesitancy about standing out of the crowd by closer attention to one's speech, listening laziness, or just plain lack of interest.

Teachers of speech have long emphasized the importance of good listening in building better speech habits, and almost all recent text-books will contain appropriate exercises. Speech correction is greatly concerned with listening to correct sounds and their correct formation. The blackboard and the text-book alone never made a good speaker.

The English and the speech teacher today have the advantage of instruments that strengthen their effectiveness. When the lisper or careless speaker can hear himself on the tape-recorder, he may be convinced of his defect and make an effort to improve it. Some of the uses of the tape recorder in this area are:

1. Helping students overcome poor speech habits, such as faulty pronunciation, poor choice of words, grammatical errors, speaking too fast or too slowly, "bunching" words, and poor inflection or accent.
2. Helping students correct actual speech defects, such as nasal resonance, slurring of syllables, giving incorrect vowel values, breathiness, lisping, giving too much force to sibilants, and stammering.
3. Training students to express ideas clearly, concisely, logically, and forcefully.⁶²

Mention has already been made of the use of recordings for teaching appreciative listening. Additional suggestions on methodology are given by Norman Woelfel and I. Keith Tyler in their *Radio and the School*, and summarized by Edgar Dale in his *Audio-Visual Methods in Teaching*.⁶³ Recently,

recordings have been recommended as effective means for securing oral improvement. DeBoer, Kaulfers, and Miller suggest them as an extension of the area of language experience:

If the pupils' language environment has been so underprivileged or restricted, however, that they cannot distinguish between normative and nonnormative language, it is possible that they will see little need for supplementing speech habits that are perfectly intelligible and acceptable to almost everyone whom they meet outside of school. In such cases, enrichment of language experiences with opportunities to hear standard English, and with life situations in which such English is clearly the most appropriate, becomes essential both in developing insight into what constitutes standard English and in building a desire to use it one's self. Recordings by competent actors of stories, short plays, or abridged novels from the pens of well-known modern authors provide excellent means for interesting young people in the effective use of oral English in modern life. Among such recordings are Ronald Colman's interpretation of *Lost Horizon* and *Tales from the Olympian Gods*, and Herbert Marshall's moving rendition of *The Snow Goose*.⁶⁴

Other suggestions can be found in Robinson,⁶⁵ and Sterling, Olsen, and Huseby.⁶⁶ Inverting Hitler's technique of the big lie, if students listen to good English long enough they will eventually develop acceptable patterns of their own. Harold A. Anderson, in one of the most stimulating of the articles on listening, speaks of the "listening climate" in the classroom.⁶⁷ Can every teacher of English be certain that the speech heard in her classroom contributes to the best patterns of our time? Is she always aware the countless directed and incidental stimuli which she can utilize?

⁶² "School Use of Magnetic Tape Recorders," *Nineteenth Yearbook Institute for Education by Radio*, (May, 1949), 257-260.

⁶³ Woelfel, Norman and Tyler, I. Keith. *Radio and the School*, Yonkers: World Book Company, 1945, p. 206; Cf. Dale, Edgar. *Audio-Visual Methods in Teaching*, New York: Dryden Press, 1946, 265-266.

⁶⁴ DeBoer, Kaulfers, and Miller, *op. cit.*, p. 81.

⁶⁵ Robinson, Karl F. *Op. cit.*, p. 222.

⁶⁶ Sterling, Olsen, and Huseby. *Op. cit.*, Senior Book III, 97-98 and Senior Book IV, 69-82.

⁶⁷ Anderson, Harold A. "Teaching the Art of Listening," *School Review*, LVII (February, 1949), 63-67.

LISTENING FOR ENJOYMENT

It may seem to many students that no training is necessary in listening for entertainment. They will either affirm that they do not need any further stimulation to have a good time while listening, or that they know what they like and nobody can tell them what to like. *Chacun a son gout* or its English equivalent will frequently be met with. Yet some profitable discussion can usually take place on what constitutes humor and wit, or the varieties of humor that are to be found in radio programs, how they differ from the television programs, the specific *fortes* of the prominent comedians, the enjoyment of laughter. For the brighter student, such a unit might be tied in with some of the celebrated studies of humor such as those of Henri Bergson, Sigmund Freud, George Meredith, and Max Eastman's *The Enjoyment of Laughter* in a more popular vein. Ollie Stratton gives the following suggestion in her stimulating article, "Techniques for Literate Listening":

The assignment was: Next Tuesday let's listen to a humorous program." Then followed a discussion of such programs and a vote to choose the one that the class as a whole would enjoy that evening. 'Be able to give examples of different kinds of humor: exaggeration or understatement; peculiarities of language; play on words—parody and pun; unexpected endings; satire, irony, sarcasm; ridiculous situations; other forms that are noticed.'⁶⁸

The English or speech teacher can borrow here from the teacher of music, who has long been providing enjoyable listening experiences for her students. It is common knowledge that some

background information about a musical composition enhances the enjoyment. In listening to stories, poems, plays, or speeches, students should become aware of the fact that their enjoyment is increased in proportion to the background that they bring to the experience and the concentration with which they listen. There are levels of enjoyment, the highest of which are reached by the trained and the cultured. Nor must the enjoyment be confined only to humor. Sounds, words, and apt phrases can give pleasure to the initiated. Passages can be read of inspired and routine descriptions of the same scene or experience, so that pupils may be shown that pleasure can come from the arrangement and rhythm of words. A passage from Browne's *Hydrotaphia*, Ruskin's *Modern Painters* or Pater's description of *La Gioconda* may be read for sheer pleasure of sound, aside from the beauty of meaning.

Extension of the pleasurable sensations from listening should be the goal of this type of instruction. The yokel who could recognize but two tunes; "Pop Goes the Weasel" and the one that wasn't, needed some enlargement of his faculties for enjoyment. It is revealing how many things students will miss in any inventory of sounds they enjoy hearing. It is not so much the question whether heard melodies are sweet and those unheard are sweeter; we must aim to equip our students with the ability to hear melodies where before they heard mere sounds; experience enjoyment where before they were bored; enjoy every living moment where before they merely existed. Such is the essence of listening for enjoyment.

⁶⁸ Stratton, Ollie. "Techniques for Literate Listening," *English Journal*, XXXVII (December, 1948), 542-544.

THE FIRST SEVEN DAYS OF THE COLLEGE BEGINNING SPEECH CLASS

E. C. Buehler

IS it too much to say that speech classes in general are unique when compared to others in the college curriculum? Then may we further suggest that the elements of uniqueness are particularly discernable in the beginning course. If the course is a required one, as is the case in about half our colleges, the students often look upon it as a misery to be endured. Of course, there is nothing unique in the fact that it is required, but the feelings of aversion and dread are a more serious deterring factor to the productive learning process than in other classes. This apprehension tends to destroy individual motivation and has a deadening effect upon classroom spirit. The speech class revolves around human factors as no other class does. Close personal relationships compose the lore by which the class moves and has its being. In a speech class, more than in most others, the individuality of the student is a most precious asset which when capitalized upon contributes significantly to the effectiveness of each performance. Each speech should bear the stamp of individuality of the speaker, while in many courses the text and

teacher's methods are overstressed to the detriment of the individuality of the student.

The speech class, like most science courses, has its laboratory, but this laboratory is not made up of test-tubes, microscopes, and physical properties, but composed of living matter, real human beings. This laboratory is never static. It is always in a state of flux and is created anew with each and every class meeting. Since each student represents a separate piece in the laboratory, regular class attendance, good listening behavior and group spirit are more important to the educational objectives than in most other classes. Furthermore, there are no absolutes as one might find in mathematics, accounting or engineering. These elements of uniqueness are known to us all and there are many more. Obviously, this poses pedagogical problems inherently tied to a speech class which clearly differ from most others in the curriculum. Here, personality factors, student attitudes, and student motivations significantly bear upon the learning and speech improvement processes.

The teachers' problems naturally are varied and complex and are further aggravated by the fact that for most students, this is both the initial and terminal college speech course. It is important, therefore, that teachers give high priority to three requirements for optimum effectiveness in conducting this elementary course.

- (1) *Know your students:* No two stu-

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dents are alike; even their thumb prints are different. Each is dissimilar from the other in temperament, character and all those personal resources which determine speaking effectiveness. While no teacher is expected to be a trained psychiatrist, or psychoanalyst, he is nevertheless responsible for reducing as much as possible the guess work for his critical diagnoses. He should, therefore, have rudimentary information early in the course about a student's childhood environment; his social, cultural and educational background, his professional or occupational interests; his emotional maturity, basic prejudices, and his dominant limitations and capacities as a speaker.

(2) *Motivate your students:* Modern pedagogy looks upon the proper motivation of the student as the alpha and omega of the educational process. I know of no course where the right kind of motivation is more important or more richly rewarding for him than in a speech class. I am not thinking about just any kind of motivation. I have in mind those motives which are positive and constructive, that are self-generated and spring from the inner man. Such motivation may be observed in a student who is more interested in improving himself than he is in making grades and is concerned about making a good speech because he does not want to disappoint the class. He does not measure himself against others in the class but against his own capacity and his own ability. He is a "self-competitor" stimulated to make the most of his own personal resources and talents. Such a student will be rewarded with better grades and more effective speeches. Better still, he will develop a mental discipline and self-reliance which will help him to more successfully cope with all speech situations in later life. I view with a critical

eye those motives which spring from a teacher's whipcracking and threatening remarks. Speech, like charity, when born by the lash, does not benefit the giver. Forced feeding when applied to speech-making has a way of defeating itself. While on the otherhand, every triumph forms the basis for another success. Each achievement speechwise becomes the touchstone for more improvement, greater self-assurance and a bit of self-discovery. The "right kind" of motives are thus generated by a kind of chain reaction.

(3) *Maintain a congenial classroom atmosphere:* The class is a social entity and should be a friendly, constructive force which shares the joys and delights of every triumph of the platform. Although the class is made up of separate individuals, it has a mood or soul of its own which mysteriously comes into being by a kind of spiritual, or human catalysis when its members surrender a measure of their individuality to the group. A desirable class atmosphere can work wonders in drawing out of students their latent and undeveloped powers as oral communicators. The class with the right kind of *esprit de corps* teaches itself. It scarcely needs a teacher, yet its very formation reflects the genius of its teacher.

In light of the elements of uniqueness, along with the importance of knowing your students, properly motivating them and creating the desirable classroom spirit, no time-period in the entire course is as crucial as the opening days. This is when students are especially impressionable and susceptible to suggestions and directions. This is strategically the time to get the class rolling, establish desirable personal relationships between teacher and students, reduce the initial feelings of apprehension, and

generally build those essential attitudes of faith toward the course, toward themselves and the teacher.

ASSIGNMENTS AND PROJECTS

In order to meet the challenge which peculiarly encompasses the introductory phases of the course, the following assignments and projects have been designed. The teacher offers no criticism during the first three speeches. He should, however, identify special merit and achievement in a laudatory manner.

First day. Use the opening half hour to key-note the course in your most persuasive and conscientious manner. This is perhaps the most important speech or set of remarks you will offer during the entire semester. Bring the goals of the course into sharp focus, but more important still, picture glowingly the values of speech to the student. During the second half of the class period, do the following: (1) (Teacher to the Class) "Read in an exploratory manner the entire text during the first four or five weeks. Read the book not in the manner of cramming for an examination, but comb it for ideas, hints and clues which might be helpful to you. Speech is a total process, not learned step by step. Absorb all you can and take diary notes for your own use." (2) "Write a letter to your teacher about yourself, about three hundred words in length, commenting on four points: (a) your early home, family and community life; (b) your professional or occupational goals and interests; (c) your experience and training involving speech such as courses, contests, plays, group leadership, salesmanship, etc.; (d) an evaluation of your speech needs and a discussion of what you would like to get out of the course. Letter is confidential. Hand it in at the third class session." (3) Break up the entire class into couples and have students

interview each other in preparation for a two-minute talk in which each introduces his partner. These should be a friendly, informal, good-natured, biographical talk to be given at the next session.

Second day: Hear all introductions in pairs delivered from front of the class. Take notes in order to get a line on each student. Make next assignment: Two minute speeches. Divide class into two groups (Teacher to Class) *Group one* "Rank in importance and give reasons for ranking the six factors of life: (1) friends, (2) education, (3) religion, (4) money, (5) family, (6) health." *Group two* "Make the same approach to six professions and evaluate them as to which has contributed most to civilization: (1) the preacher, (2) the farmer, (3) the scientist, (4) the artisan, (5) the politician, (6) the teacher."

Third day: Collect letters as directed on first day. Hear the two groups on "factors of life" and the "professions." Speeches may be made by students standing next to their chairs. Keep record of results. Make next assignment: Two minute speeches by two groups (Teacher to class) *Group one* "You and a companion are to live two years in a lighthouse isolated from the world. You can take only three books other than the Bible and can have sent to you, for the duration of your stay, two magazine subscriptions. What three books and two magazines would you choose? Support your selections." *Group two* "Nine people are stranded on a desert. A helicopter can save only five. They are: an army captain, his fiancée, a twelve-year old boy, a wealthy society woman, a noted scientist, the president of General Motors, the governor of your state, a famous movie star and a little known preacher or priest. Whom would you save and why?"

Fourth day: Hear the two groups on the "Lighthouse" and "Death on the Desert" speeches. Make assignment for demonstration speech, four to five minutes. The assignment for this first major prepared speech should be made with care. Encourage careful planning, much bodily expression, attention to details, specificness, and focus on clearness and broad, easy-to-see movements; No "sewing buttons on a shirt." Insist on objects, physical properties, visual aids. *Divide class into three sections.*

Fifth, Sixth, Seventh days: Hear demonstration speeches. Begin to make constructive criticism.

This seven day opening approach is currently used in a required Fundamentals of Speech course at the University of Kansas in which nineteen teachers are engaged in teaching six hundred students enrolled in thirty sections averaging twenty students each. This approach grew out of wide experience and is influenced somewhat by an attitude survey conducted among beginning students during the spring semester in 1957. At this time, Will Linkugel, a staff instructor, asked 329 students at the end of the semester to indicate their opinions about eleven unit projects, ten of which were speaking assignments. Students were asked to rate assignments as being (a) very helpful (b) fairly helpful, or (c) not very helpful. Two hundred and seven (207) or 63 per cent, rated the "warm-up" speeches covering the first four or five days as being very helpful;

110, or 33 per cent as fairly helpful and only 12 or nearly 4 per cent as not very helpful.

The values and advantages in these short "warm-up" speeches are largely psychological. The student soon gains the feeling of belonging, of being an important member of a class group. Projects and assignments are student centered. Operations begin from his point of view and he finds it easy to lose himself in a series of speaking ventures with minimum fears of failure. Right from the start, he is swept into midstream of enjoyable "success proof" speaking ventures. He scarcely has time to worry about his feelings of apprehension and dread. He starts off talking and thinking about his colleague and feels responsible for the ego of another instead of his own. In the four "value judgment" speeches, he feels free to draw upon his personal resources, factual and creative, without censorship and capitalize on his individuality without his conscious self getting into the act. The demonstration speech has long been regarded by most teachers as a good one for building confidence and releasing personality.

Once having accumulated a small stockpile of "success pieces" during the opening days of the course, the doubters are encouraged to become believers and are better prepared psychologically to apply themselves diligently, courageously and rewardingly to the course as it progresses and unfolds.

CAN SPEECH BE TAUGHT EFFECTIVELY IN ENGLISH COURSES?

Evelyn Konigsberg

THE topic to be discussed is put in question form and it is important to keep in mind that this is an attempt to answer that particular question. Others might be posed. *Should* speech be taught in English courses? Is that *the best way* to teach speech? Those are different questions and are not under consideration here.

Very quickly the question of the moment may be answered, "Yes, of course." Speech *can* be taught effectively in English courses—at a *price*. What the price must be, we shall see later. The first questions to be answered are:

- (1) What is meant by speech?
- (2) If speech *can* be taught effectively in English courses, what adjustments in our present curricula are necessary?
- (3) What are the implications as far as teacher preparation is concerned?

Let us be clear first as to what is meant by *speech*. It is *not* "oral English." Our old friend, Webster, defines speech as "the faculty of uttering artic-

ulate sounds or words; power of speaking; the act or manner of expressing thoughts in spoken words." *Speech* has been variously defined, but one modern writer provides us with a definition that sums up rather well all that has been written about it. "Speech is a form of human behavior which has four functions: oral communications, self-expression, social adjustment and effective group action. It uses bodily action, voice, articulation and an acceptable dialect." Note that neither Webster's nor our modern definition has any necessary relation to English! Speech is one of the oldest academic disciplines. Aristotle wrote about it in Greek; Cicero in Latin. The *content* of speech—oral communication, self-expression, social adjustment, effective group action; and the *means*—bodily action, voice, articulation and an acceptable dialect—are independent of the particular language used. Speech is not only one of the oldest academic disciplines in the world; it was taught in American colleges and academies before *English* (as we know it) became a recognized subject in the curriculum. If we are to consider the effective teaching of speech in English courses, it is important that we bear in mind that there is a body of knowledge about speech and that there are speech skills to be taught, learned, and practiced which are separate and distinct from the language and literature content which many of us consider the main business of the English course. We must not fall into the trap of thinking that

Originally given as a paper at the SAA's program in Philadelphia in 1957, the present article by Miss Konigsberg is one of several very practical and significant contributions she has made through *The Speech Teacher* to the field of secondary school speech education. In her numerous activities in administrative and committee posts of the SAA, including the Administrative Council, former Chairman of the Secondary School Interest Group and Advisory Editor; as President of the S.A.E.S.; and as Assistant Director of Speech Improvement of the New York City Schools; she has done distinctive things for the profession. Now, as Principal of Washington Irving High School, New York City, she is able to serve speech education from a new point of vantage. She has her A. B. degree from Hunter College and her M.A. from New York University.

speech is merely oral English, that we teach speech or learn speech simply by conducting an English lesson in which most of the activity is oral.

What then are the adjustments to be made if speech is to be taught effectively in English courses? First, there must be an adjustment in the thinking of the administrator and teachers responsible for the task. For speech is different from English, different from any other subject in our curriculum. The normal child comes to school to learn to read or to write or to learn arithmetic or algebra. But he comes, having *already* learned to speak! He may have a greater or a less degree of skill in speech, but he uses speech. The teacher of speech therefore must be prepared to motivate and to stimulate pupils to *unlearn* undesirable habits of speech. He must help pupils to acquire or to develop to a higher degree skills which are desirable and useful.

Second, the person who is going to teach speech must be well-grounded in the historical body of knowledge about speech—how people develop and use speech skills for oral communication, self-expression, social adjustment, and effective group action. He must teach how the speaking act affects speaker and listener and how the speaker may manipulate language, voice, sound and body so that they will affect the listener as the speaker wants them to. He must teach enough about the physiology and physics of voice and sound production so that the pupils learn how to produce and use them economically, effectively and accurately.

All this takes time, for if speech is to be taught effectively, students must not only learn *about* speech; they must have ample opportunity to develop and practice desirable speech skills. They must learn to produce pleasant voices, to

make acceptable sounds, to use oral emphasis so as to influence listeners, to participate as tactful and helpful contributors in discussion and many other special skills. If we are to have time for this in the English course, something has to give way. Every teacher of English knows that the English course of study is now so crowded that it is difficult to cover the required material in the time allotted. If we are honest and realistic, we know that we cannot add to it. Yet studies made during the last twenty-five years, notably those by Borchers at Wisconsin, show clearly that effective teaching of speech is not incidental, accidental, nor indirect. It is plain fact that if speech is to be taught effectively in English courses, some of the "English content" will have to be omitted.

This is not to say that this *should* be done. Perhaps there are other, better ways of teaching speech *and* English. But it is a fact that it is not possible to *add* to the English course unless something is first removed to make place. That is the first adjustment that must be made if speech is to be taught effectively in English courses.

There are others. The content of the discipline called speech is both broad and specific. It cannot be taught by a teacher who has not studied it and who has not been trained how to teach it. Another necessary adjustment therefore must be in the preparation of teachers to teach speech. Several years ago, the Committee on Problems in the Secondary School, Speech Association of America made a study of this matter and arrived at the conclusion that *minimal* training would involve twenty semester hours of preparation, and that the subject matter of these twenty hours would have to be carefully selected to insure adequate coverage of basic knowl-

edge. Most teachers of English today have not had the requisite training. Recently, the New York State Supervisor of English said that he thought that if pupils were to receive adequate speech education, a high school would need at least one trained speech teacher for every three English teachers. Obviously, he was not talking about teaching speech *in* English courses. The ratio however gives some idea of the importance of adequate training in speech for the person who is called upon to teach speech.

Today, the emphasis is upon the need for speech education for all. Studies have shown that at least 30 per cent of the verbal communication time spent by the average American is spent in speaking. Everyone agrees that our high school pupils need speech education. If we choose to teach speech in English courses, and to teach it effectively, there is no doubt that we can. It remains however for teachers and administrators to face honestly the conditions under which it *can* be done and to decide whether or not they are willing to pay the price.

THE MEASUREMENT OF SPEECH IN THE CLASSROOM

Jack Douglas

A FEW years ago I was asked to give a paper at a convention of the Speech Association of America on "standardized instruments of speech measurement." The chairman of the section wrote to me, "There has been great demand for a talk about speech tests and the whole question of evaluation is one of great concern to the high school people."

The topic puzzled me because I had taught for many years without encountering any "standardized tests of speech measurement." I thereupon began an extensive search through the standard indices of the speech, psychology, and education journals to find what tests were available.

The search turned up only a few published tests of speech abilities which claimed validation upon a sizable group of subjects. These few tests are limited by the authors' own admission in their comprehensiveness and their usefulness in measuring speech ability or achievement. A list of those published will be found at the end of this article.

The author has been very active professionally in trying to solve many of the problems of speech education facing high school and college teachers. The problem of testing and evaluating speech performance has been one of those to which he has devoted considerable time. He presents in this article a practical synthesis of much of his work. As Associate Professor of Speech at the University of Oklahoma, he has been concerned with teaching of the basic course, as well as with secondary school speech programs in the state. During the present year he is on leave and is teaching at the University of Texas. He was awarded the A.B. degree at the University of Oklahoma (1936) and received his M.A. (1941) and Ph.D. (1951) from Northwestern University.

The measurement of learning is of great concern to any good teacher of speech, but it is fortunate, in an important sense, that standardized tests in speech are, by and large, not available.

The teacher's desire for such tests is understandable. If she had them, grading and testing would be much easier. She could take copies from the shelf, distribute them to students, send the score sheets to the IBM office for tabulating, and then hand the student a "reliable" measurement of his speaking achievement—all with no difficult and uncomfortable decisions for the teacher to make at all. Other teachers do it—why can't we?

Speech teachers are not alone in their wishing for standardized measurements of speech performance. Were one to develop a method of securing such measurements validly, reliably, and practically, he would become a renowned scholar and the broadcasting advertisers, among others, would make him wealthy. Congress might make the method top secret, available only to the Voice of America which might use it to shoot holes in the Iron Curtain.

As for the speech teachers, we could demonstrate clearly to ourselves and to administrators, colleagues, and students just what we are accomplishing in our speech instruction. We would be able to test our teaching, content and method, until we could eliminate all but effective, sure-fire teaching. And why not? It was E. L. Thorndike who said,

"Everything that exists, exists in some quantity, and can be measured."

It is a beautiful dream. The vision of the rewards that would come to one who developed highly valid and reliable measures of speech performance should be enough to lure a great many more bright young graduate students than we now have into the pursuit of this vision.

Instead, the vision tempts us into short cuts. We feel envious of the mathematics or science teacher who so confidently grades his students by numbers and percentages and the bell-shaped normal curve. Such methods save much time and make the teacher feel more secure in his judgments.

And so it is these days that we come to worship blindly the practice of quantitative measurement. Many are they who will listen respectfully, if vacuously, to anyone who recites numbers or statistics. Such a speaker bears the shibboleth of an "expert." The unfamiliarity of large proportions of our society with mathematical concepts, together with the false respect that accompanies such unfamiliarity, makes a happy hunting ground for him who discourses learnedly about statistical processes and mathematical laws.

Persons trained only or primarily in the arts are peculiarly susceptible to such blind respect. Being ignorant of quantitative processes, they are easily misled. Before we worship the quantitative, we had better examine it more closely (even though embodied, possibly, in that rising new cultural image, the mathematician or physical scientist).

Closer examination may reveal a specious "accuracy" often (not always) contained in the quantitative expression. The appearance of accuracy in statistics and figures often traps us into dogmatic or absolute judgments. It was Albert Einstein who authored the state-

ment, "Insofar as mathematics is certain, it does not represent reality; and insofar as mathematics represents reality, it is not certain." Now if Einstein felt that his mathematics did not represent reality in an absolute sense, what should be our attitude toward our quantitative measurements of student performance?

Even in the physical sciences, the location of absolute zero and the equivalence among the units of measurement are sometimes uncertain; while in our measurements of human behavior we seldom indeed know where zero is or the degree of fluctuation in our units of measurement.

This is not to deprecate the importance of measurement—quite the contrary. The problems in speech testing are not insurmountable, and the quest must never be abandoned. Significant progress has been made, even greater progress will be made, and the alert teacher will keep himself abreast of the flow.

Sound measurement is the means to a firmer grasp of truth, to a clearer perception of the reality in speech behavior. Careful measurement is the means of knowing what we are doing and thereby achieving better results in teaching.

Thorndike's dictum may be true for the long run, but for today it is clear that there are many important aspects of speech which we cannot now measure quantitatively except for experimental purposes.

May I call another witness?

Many teachers think that measurement in education can be accomplished only through the use of tests, and they think that tests are exclusively paper-and-pencil instruments. Within such a frame of reference, a serious question arises as to whether or not changes in behavior which are the ultimate goal of speech instruction can be measured at all. Certainly, no paper-and-pencil test of information, attitude, skill in applying data, and so on, can be regarded as a very exact measure of the speaking proficiency of any individual. . . . Some such

tests have been developed which will predict reasonably well the speaking proficiency of groups of students. Perhaps the *Knower Speech Attitude Scale and Experience Inventory* is the best known of such instruments.¹

There is no paper-and-pencil test, or laboratory instrument, known today which will measure, either directly or indirectly, the effectiveness of the total act of speech, or the sum of an individual's skills in speaking.²

Let us suppose for a moment that there were indeed such a "laboratory instrument" as Weaver, Borchers, and Smith refer to. Imagine, if you will, a gleaming, complicated, impressive machine mounted in your classroom—a combination of a sound movie camera, a speech and gesture analyzer, and an electronic computer, all in one. Let us suppose that it focuses its glaring camera eye upon John B. as he delivers his assigned speech for the day.

As John finishes his speech, the camera shuts itself off, the analyser kicks in, lights flash, gears whir, and triumphantly the machine gurgitates an IBM card with John's score notched neatly in the margin. Further, the machine has stored the score in its memory where it will be available for averaging all the student's grades at the end of the semester. So, throw away your roll book, and after delivering your lecture and making your assignment, you the teacher won't be needed either—just someone to keep order and a man to keep the machine running.

Without such a machine, however, we must fall back on the sometimes poor and pitiful, sometimes penetrating and profound, judgment of the speech teacher, e.g. the following actual record from a teacher's notebook:

John, as usual, had some ideas of his own about an uncommon subject. His conclusions

¹ Weaver, Borchers, and Smith, *The Teaching of Speech* (New York: Prentice-Hall, 1952), 524.

² *Ibid.*, p. 529.

appeared carefully drawn from an extensive amount of documented data. The structure of the speech was firm and clear and inherent in the subject although yielding little to the audience's unfamiliarity. The language was cogent and even, in spots, vivid with fresh imagery. The trouble seems to lie in the delivery, but perhaps more likely in attitudes. John seems inordinately shy, inhibited, hesitant. He never quite lets go. He watches the audience warily as if fearful they are not listening to him. In a talk with him yesterday John told me that he couldn't talk plainly when he started to school. He had lived a rather isolated childhood as the oldest child with a mother who was apparently a very quiet and undemonstrative woman. A first grade teacher worked with him after school till his speech became understandable to the other children. John is very grade-conscious; also, very firm in his convictions and devoted to his loyalties, but he never raises his voice. He doesn't take part much in social activities. Grade: B.

Until the miraculous machine is put on the market, the teacher, the parent, the prospective employer, and John himself will have to depend upon such frail human judgment as this. Even P. M. (post machine) we shall have to depend upon human judgment since machines solve problems by equations fed into it by human beings.

Our best hope, then, lies in the teacher's understanding of the nature of measurement and out of that understanding improving her frail human judgment. The remainder of this article is devoted, therefore, to a summary reminder of some basic principles of measurement and some suggestions for its improvement in evaluating speeches.

Nature of measurement. It must be recalled, first, that all measurement is a kind of observation. All the scientists' instruments, from the ruler to the electronic microscope, are simply means of extending, making more exact and precise, the evidence of his senses. Even the beloved paper-and-pencil test is only a means of pulling from the student certain data we wish to observe and getting

it on record for mathematical treatment or for more extended observation.

Every observation, as Carmichael said, is the product of the observed and the observer (including the observer's methods). Every observation, and therefore every measurement, has error in it. It is more important to know what kind of error the measurement has and its probable extent than it is to try to eliminate the error because the first is possible, the second is not. We cannot eliminate error, but we must know where it lies.

Every score, or observation, is based on a sample. We never observe all of a student's speech behavior nor do we observe it under all conditions. Every paper test, of course, selects from all the items that might be asked. We *assume* that the student's response to all the other questions which *might* have been asked, or the student's speech behavior under all the other conditions which he *might* experience, is similar to the responses or behavior we *did* observe. This assumption is always partly true and partly false, true in one degree or another, depending on the representativeness or randomness of the sampling. Even with the soundly drawn sample there is error. The advantage of such a sample, however, is that it permits us to eliminate much error and to estimate the size of the remainder.

We do not, for example, expect a student's performance in an acting situation to tell us all we need to know about his performance in a public speaking situation. All scores, observations, judgments, grades, are, then, approximations—part of the score is due to the thing we are trying to measure and part of it is due to the observation or testing process itself. We should eliminate any effects of the measuring instrument we can, but since such effects cannot be eliminated entirely it is

most important that we know what they are and allow for them in our interpretation.

This brings us to those old familiars, validity and reliability. Reliability, of course, refers to the consistency or dependability of a test score—with the amount of variation among repeated measurements. What is not ordinarily understood is that it is possible to achieve very high reliability with little or no validity. Such a measurement is worse than useless; it is misleading.

Josh Billings put it in the vernacular, "It's better to believe nothin' than to believe so much that ain't so." Reliability without validity is reminiscent of the old vaudeville story about the wife who was the most consistent woman her husband ever knew—she was mean all the time. It may take a little effort, but it is possible to be consistently, dependably, reliably wrong.

The most important question in measurement is that of validity: what are we actually measuring—just what is determining the scores, judgments, or observations we are getting; are we measuring what we suppose we are? If so, how exactly or fully are we measuring it? In the case of speech behavior we know, for example, that writing performance tells us something but not nearly enough about speech performance. Further, it must be remembered that a test may be quite valid for measuring one thing and worthless for measuring another, therefore, a test is never just valid, it must be valid *for some particular thing*. A teacher who cannot define clearly what it is she is teaching cannot be expected to devise an accurate measurement of it.

Another essential requirement for good testing, which is seldom mentioned, is that of practicality. The test must be worth the time, effort, and expense in terms of the data it provides. We must

be sure that valuable class time is not taken for measurements which are not eminently useful.

Functions of measurement. It is next required that we consider the uses to which test results are to be put for otherwise a test cannot be properly devised or selected. The purposes which measurements may serve in education seem to be these: (1) diagnosis, (2) estimating achievement or progress, (3) guiding and motivating learning, and (4) research. It is not impossible for a test to serve all four purposes, but unlikely that it will serve any two equally well. This paper is not directly concerned with measurement in research which presents special problems and requires more stringent controls. There are many similarities, however, and knowledge of measurement contributes to both teaching and research. Such knowledge can lead the classroom teacher into interesting and profitable research projects which will contribute to effective teaching.

The third purpose, guiding and motivating learning, is seldom acknowledged for some strange reason, but every teacher knows it operates. Considerable research now indicates that the student's awareness of his achievement and progress, his strengths and weaknesses, contributes greatly to the efficiency of his learning. Knowledge of the results of his performance can clarify and intensify the student's goals, show where he is in relation to those goals, and often reveal the means of achieving them.

Diagnosis is possibly the most neglected of these uses and yet the most fruitful in its possibilities for improving teaching. Every speech performance by the student should provide a diagnosis of his needs and the abilities he can learn to capitalize upon. Each perform-

ance should also provide an evaluation of his present stage of development in specific factors and an estimate of how far he has progressed since the last performance.

Objects of measurement. If those just listed be the functions of measurement, what now are the things to be measured? This is the central question of validity in another form. And this question, will ye, nill ye, takes us straight to the heart of the great debate in speech education which began with Socrates and the Sophists, if not earlier. The basis of our judgment of a speech performance depends inevitably on our values, our experience, what we have been taught or have yet failed to learn, our knowledge of the nature of speech behavior itself, our concept of the functions which speech serves among men.

The teacher's judgments will be affected by whichever of the four great historical criteria of rhetorical theory she subscribes to or the relative weight of each in her philosophical make-up: the truth, the results, the ethical, and the artistic (or methods) standards. Probably no speech scholar will deny some validity for each of these. The layman will put his money on results and so will many debate coaches. Most modern rhetoricians follow Aristotle in the primacy of the artistic standard. Many scientists and intellectuals would put truth first, and those who are concerned with the individual tend toward the ethical. Modern theory seems consistent in including each of these in some degree in the standards of speech criticism.³

There is a strong tendency among the untrained in speech to judge on the basis of the most obvious and easiest ob-

³ See, for example, McBurney and Wrage, *The Art of Good Speech* (New York: Prentice-Hall, 1953), pp. 21-52; also, Thonssen and Baird, *Speech Criticism* (New York: Ronald Press, 1948), pp. 331-464.

served, and many teachers find it easier to comment on delivery, sometimes to the exclusion of more fundamental factors which, if set right, would eliminate many delivery faults. I have often heard Franklin Roosevelt's power described to his voice: yet specific analysis of the voice alone reveals little that was remarkable. The trained speech teacher develops the insight to see beneath the superficial to the fundamental factors below, and even to grasp the particular pattern of approach to communication which is unique with each individual and which probably explains most about the effect he achieves.

Certainly, speech measurement must respond primarily to the total performance or total effect as a unit. Nowhere is the Gestalt principle more demonstrable than in speech behavior: the whole does not equal the sum of the parts. Adding up scores on individual items to arrive at a sum is a meaningless procedure, especially since we are not able to weigh the individual items with any sound knowledge of the amount they contribute to the whole.

The testing procedure must also provide for each of the major variable components which influence the total performance. Modern theory and textbooks are fairly well agreed on these basic components; they haven't changed greatly since Aristotle. They may be listed as speech attitudes and adjustment, ideas, supporting materials, organization, style, delivery; not everyone will agree on the exact listing and, what is more important, the definition of these. The list will vary, somewhat, and the emphasis will certainly change from one type of speech activity to another. How far these may be further broken down depends on the purposes of the testing and the clarity with which

the measurement process can keep them discrete and pure.

It is generally assumed that the object of measurement in a speech class is a speech. If we are teaching speech behavior, however, not simply public speaking, we will want to measure the whole range of the student's oral communication as it alternates between speaking and listening, in formal and in informal situations. So we must also measure his listening ability and development, including his critical and appreciative powers, and his skills in the various speech activities, provided, of course, that we seek to teach these.

In summary, *we must measure, actually, whatever we seek to teach.* The individual best equipped to prepare a test for a speech class is the teacher of that class, the one who knows what the course is designed to do, what its objectives are, and just what the instruction has covered.

Types of measurement. If the teacher is to prepare the speech test, then, from what types may she select? Monroe lists these: (1) simple judgment, (2) controlled judgment, (3) audience response, (4) instrumental, (5) subjective report, and (6) subject matter.⁴ Knower employs the following division: (1) observational, including intuitive, analytically systematic, and instrumental; (2) objective; (3) pragmatic, including listener comprehension, retention, attitude change, changes in listener activity, group balloting, audience meters, photography, and observations and ratings of audience.⁵ Thompson uses a listing based on types of observer ratings: (1) paired comparison, (2) rank order, (3) linear scale,

⁴ Alan H. Monroe, "Testing Speech Performance," *The Bulletin of the National Association of Secondary School Principals*, XXIX, No. 133 (November, 1945), pp. 159-163.

⁵ Franklin H. Knower, "What Is a Speech Test?" *Quarterly Journal of Speech*, XXX (December, 1944), pp. 489-492.

(4) letter grades, (5) descriptive letter scale, (6) speaker attitude scales, and (7) rating scales.⁶ Weaver, Borchers, and Smith suggest the following paper-and-pencil tests for the speech class: tests of (1) information, (2) understanding, (3) attitudes, (4) student criticism, (5) listening comprehension, and (6) standardized tests of critical thinking, personal adjustment, personality, listening comprehension reading skill, or other products of speech training.⁷ They also list these observational measures: (1) accumulation of anecdotal reports on speaking performances, (2) accumulation of analytical rating scales, (3) accumulation of ratings on general effectiveness in a series of speaking activities, (4) anecdotal notations on changes in the amount and content of criticism, and (5) comparative ratings of paired recordings.⁸

With this plethora of types, which is the teacher to select? Again, the answer lies in what she desires to measure. The problem may be simplified by recalling that the objectives of the speech class may be usefully divided into knowledge and understanding, attitudes, and skills.

Factual knowledge is probably best measured by the traditional "objective" test, better named by Robert Seashore as the "limited-response" test. Understanding and insight, however, are better measured by the so-called essay test, or more exactly the problem-type test in which the student must recall, organize, and apply his knowledge. A good example of this type of test is one in which the student writes a critical evaluation of a stimulus speaker or speech based on a list of principles and techniques which the class has been studying. This

type of question measures not only the student's knowledge and his ability to apply it but also his attitudes and his listening and critical abilities, which are important objectives of the speech class.

The wide substitution of the "objective" test for the "essay" test is a notable instance of the cart-before-the-horse method of achieving reliability (sometimes) at the expense of validity. This has, besides, produced an unfortunate side effect. Many of my college students in their freshman year do not know how to take an essay test and cannot do themselves justice because they have never taken one before.

The reader will remember that the "essay" test has been frequently criticized for its subjectivity and lack of reliability in scoring, but there are ways, as Simon has pointed out, of objectifying the scoring of such tests and making them more reliable.⁹ These include (1) writing out an answer before grading to serve as a standard, (2) grading one question at a time through a set of papers, (3) reversing the order of the papers in grading the next question in order to compensate for alterations in the standard, and (4) folding back the title page of the quiz books before beginning the grading in order not to be influenced by knowing whose paper is being graded. The teacher should have definitely in mind what she is looking for in grading and may of course award quantitative values for each item. Perhaps the best written examination is a combination of limited-response and problem-type questions.

No one suggests, however, that the written test is adequate for the measurement of speech skills. This consideration makes speech measurement a special

⁶ Wayne N. Thompson, "An Experimental Study of the Accuracy of Typical Speech Rating Techniques," *Speech Monographs*, XI (1944), pp. 67-79.

⁷ *Op. cit.*, p. 530.

⁸ *Ibid.*

⁹ Clarence T. Simon, lectures in the psychology of speech, Northwestern University summer, 1944.

educational problem. All writers on the subject seem to agree that the *trained observer* is the only practical means to satisfactory testing of speech skill, and that the *training* of the observer is the single most important factor. The most highly trained observer, and the only one available ordinarily, is the speech teacher.

Weaver, Borchers, and Smith maintain that:

The most accurate measurement of the most significant outcome of the speech instruction must be based upon the observation and evaluative judgment of an auditor, or group of auditors. After all, a speech teacher's grades on the general effectiveness of a series of speech performances may constitute the most direct and significant measurement of the outcomes of instruction.¹⁰

Knower, the author of the best known standardized test in speech, says: "The evaluation of the student's achievement becomes a matter for expert interpretation and a critical judgment. . . ."¹¹ Speech teachers are understandably reluctant to pass judgment on an activity so complex and personal as speech, but there appears no acceptable alternative.

If the teacher must do the job, what rating system or scale shall she use? Thompson and Knower both found in experimental investigations that it makes very little difference.¹² Knower comments:

There is no evidence that experienced observers improve their evaluation by use of such scales. They serve such purposes as a guide for the training of inexperienced observers, a convenient form for recording judgments, and a record of the observational evaluation rendered.¹³

¹⁰ *Op. cit.*, 529.

¹¹ *Op. cit.*, p. 492.

¹² *Op. cit.*

¹³ *Op. cit.*, p. 490.

¹⁴ Knower, *op. cit.*, pp. 485-493; Karl F. Robinson, *Teaching Speech in the Secondary School* (New York: Longmans, Green, 1954), pp. 114-131.

The reader is urged to consult the excellent discussions provided by Knower and Robinson.¹⁴ A number of good rating scales are reproduced in Robinson's text. The teacher would do well to study a variety of these and then to make her own, adapted specifically to the purpose, a different one for each assignment or for each type of speech performance. These may be handed to the student as guides for his preparation and criticism. Every type of speech performance, in truth, every speech situation, calls for a distinctive set of criteria inherent in that situation. Validity and reliability are both increased, we have considerable evidence to show, by the careful defining of the criteria of judging, and learning is heightened by defining these for the student. This is the consideration that makes the devising of one's own rating scale or criticism blank of some significance and denies validity to the enjoyment of standardized scales.

Factors affecting judgment. Far more important than the method of judging is the judge himself. The most effective method of improving the judge is through his understanding of what is involved in judging. The difficulties incident to measurement of speech performance have been summarized by Robinson as

- (1) the complexity of the speech performance;
- (2) the scope of the test or what should be tested;
- (3) variations and lack of consistency in the behavior of the speaker, either within a given performance or from day to day;
- (4) the effect of the testing situation upon the speaker;
- (5) its effect upon the listener-tester;
- (6) variables affecting the tester in his relationship to the speech performance;
- (7) the rating or testing technique used.¹⁵

Thompson found the following factors to be significant influences upon the judge of speech performance: lighting, acoustics, attention span, irregular wan-

¹⁵ *Op. cit.*, p. 115.

ing of attention, shifting of certain stimuli, combination of individual items of the rating scale, the observer's criteria of good speaking, his expectations, his habituation regarding the individual speaker, and errors in the rating device.¹⁶ Knower listed these factors: sensory capacities of the rater, alertness, concentration, knowing what to look for, lack of bias, freedom from fatigue, ability to interpret, and ability to record observations quickly.¹⁷ Simon has pointed out significant factors within the observer which affect his decisions: attention (how much and to what); knowledge of speech acquired from training and experience (amount and kind); emotional state or mood; response to what has preceded the speech; expectancies; desires (what the observer wishes to see and hear); beliefs and convictions (whether the speaker agrees with the observer); personal likes and dislikes; and perceptual habits.¹⁸

There is not space or need to discuss each of these here, or to consolidate them into a single list: the reader is referred to the original sources cited. As a group, however, what may be done about these factors? A few of them may be reduced or standardized in their effect, but few if any can be eliminated. The teacher can, instead, become *aware* of these factors and *understand* how they influence her judgment so that she can allow for them and not be left at their mercy because unrecognized. There are two large factors within the judge which are most telling in their effects: (1) his knowledge of speech behavior, which is determined by the amount and kind of training and experience he has had; (2) his mental or emotional health—freedom from emotional compulsion

and irrational impulses, awareness and control of his mental predilections and biases, his objectivity and consistency, his awareness of the grounds upon which his decisions rest.

Procedures for improving measurement. From the foregoing consideration of the nature of measurement and what it involves, it is possible now to offer definite suggestions which can be expected to improve measurement and, thereby, our feelings of security about it.

- (1) Begin with the thing to be measured. Tests, like assignments, must be directly related to objectives. Goal, activity, and evaluation must be a closely knit unity.¹⁹
- (2) Use tests to generate learning. Keep grading secondary.
- (3) Do not be concerned with reliability until you have first checked validity. What does the test actually measure?
- (4) Make your own tests and rating scales. No one else can possibly know as well what you wish to measure.
- (5) Use a variety of types of tests, selecting them to fit the thing to be measured. Use good published tests when they do fit the purpose. The most thorough type of measurement, to be used in special cases, is the case study with the results of many tests and observations, expertly evaluated.
- (6) When you have no adequate data, refuse to judge. Avoid jumping to conclusions about students; refrain from characterizing and labeling them. Every student is unique and no one will ever know all there is to know about any of them.
- (7) Review fundamental statistics, know these basic concepts: central tendency, dispersion, distribution, normal curve, sampling, validity, and reliability.
- (8) Check periodically on your standards and your philosophy of speech education. Review the four historical theories of rhetorical criticism.²⁰
- (9) Learn to accept, emotionally, the necessity for using your own judgment, and to

¹⁹ See the excellent discussion provided in Weaver, Borchers, and Smith, *op. cit.*, pp. 90-103.

²⁰ For condensed modern treatments, see McBurney and Wraga, *op. cit.*, pp. 21-52 and Thonssen and Baird, *op. cit.*, especially pp. 331-464.

¹⁶ *Op. cit.*, pp. 67-79.

¹⁷ *Op. cit.*, p. 489.

¹⁸ *Op. cit.*

rely on it humbly. Expect to make mistakes occasionally.

- (10) Depend on your trained and experienced observation as the primary tool of measurement. Continually improve it by: (a) learning to listen closely, to concentrate, keep mentally alert, extend the attention span—this is done only through practice; (b) keep your mind open; (c) checking your judgment against others now and then: other teachers, contest judges, student judges (let the students judge each other occasionally); (d) formulating the criteria for each assignment clearly, both for yourself and the students—what is crucial varies from speech to speech; (e) not letting grading interfere with criticism; (f) beware of concentrating on the easily observed and the easily quantified at the expense of more significant and fundamental matters; (g) remember that the whole need not equal the sum of the parts—the whole exceeds the sum.

In summary, the good observer is one whose feelings about himself, his students, and his work permit him to see through the prism of his own personality to reality and whose mind is sharpened through the discipline of training and experience to alert and perceptive comprehension.

Sources to read. There are several good discussions of measurement in the speech literature with which every teacher of speech should be familiar. Here is a minimum list:

- (1) Franklin H. Knower, "What Is a Speech Test?" *Quarterly Journal of Speech*, XXX (December, 1944), 492-93.
- (2) Alan Monroe, "Testing Speech Performance," *The Bulletin of the National Association of Secondary School Principals*, XXIX, No. 32, 156-64.
- (3) Karl F. Robinson, "Diagnosis, Evaluation, Testing, and Criticism" and "Judges and Judging" in *Teaching Speech in the Secondary School* (New York: Longmans, Green, 1954), 114-49 and 352-87.
- (4) A. T. Weaver, G. L. Borchers, and D. K. Smith, "The Criticism of Classroom Speaking" and "Measuring the Results of Instruction" in *The Teaching of Speech* (New York: Prentice-Hall, 1952), pp. 491-540.

Bibliography of published speech tests.

The speech teacher will find no standardized or published tests of most of the speech skills and types as such. Many so-called speech tests are no more than check sheets for voice and articulation.²¹ Voice and articulation tests are too numerous to include here and are available in standard texts in speech correction. The other available tests divide themselves into three headings:

I. Tests of Speech Attitudes, Adjustment, Personality

1. *Guidance Questionnaire for Students of Speech*, F. H. Knower and H. Gilkinson. C. H. Stoelting Co. Grades 13-16; 1940; Form C; \$2.20 per 25; 30 (35) minutes. References: F. H. Knower, "A Study of Speech Attitudes and Adjustments," *Speech Monographs*, V, 130-203; H. Gilkinson and F. H. Knower, "Individual Differences Among Students of Speech as Revealed by Psychological Tests," *Quarterly Journal of Speech*, XXVI, 243-255.
2. *Speech Attitude Scale*, F. H. Knower. C. H. Stoelting Co. Grades 9-16; Form F; \$2.20 per 25; 30 (35) minutes. References: (See #1 above.)
3. *Speech Experience Inventory*, F. H. Knower. C. H. Stoelting Co. Grades 9-16; 1937; Form C; \$1.60 per 25; 15 (20) minutes. References: (see #1 above.)
4. *The Speech Inventory*, S. A. Fessenden. New York: Psychological Corporation, 1943. College students and adults. Reference: G. H. Hildreth, *A Bibliography of Mental Tests and Rating Scales: 1945 Supplement*, Psychological Corporation.

II. Tests of Problem-Solving and Critical Thinking

1. *Steps in Problem Solving*, The Evaluation Staff in the Eight Year Study of the Progressive Education Association. Grades 10-18. Lansing, Michigan: Cooperative Bureau of Educational Research, 1937.
2. *Watson-Glaser Tests of Critical Thinking*,

²¹ See Hannah P. Mathews, "Voice and Speech Examinations in American Educational Institutions," *Quarterly Journal of Speech*, XXVIII (December, 1942), pp. 456-461 and Elbert Moses, "A Survey of Speech Tests in Thirty American Universities and Colleges," *ibid.* (April, 1942), pp. 206-211.

G. Watson and E. M. Glaser. Yonkers, N. Y.: World Book Co., 1942. Grades 10-16. Reference: E. M. Glaser, "An Experiment in the Development of Critical Thinking," *Teachers College Contributions to Education*, No. 843, 1941.

III. Rating Scales

1. Several rating scales are reproduced in Karl F. Robinson, *Teaching Speech in the Sec-*

ondary School (New York: Longmans, Green, 1954), pp. 123-128.

2. *Speech Criticism and Speech Rating* in A. T. Weaver, G. L. Borchers, and D. K. Smith, *The Teaching of Speech* (New York: Prentice-Hall, 1952), p. 516.
3. *Speech Performance Scale* in A. C. Baird and F. H. Knower, *General Speech: An Introduction* (New York: McGraw-Hill, 1957), p. 19.

A SURVEY OF FUNDAMENTALS OF SPEECH COURSES IN MISSOURI PUBLIC HIGH SCHOOLS

Ronald R. Reid and Raymond A. Roberts

THE term *fundamentals of speech* conveys different meanings to different people. To some it denotes a study of elements basic to all oral communication—voice, pronunciation, articulation, and the like. To others it means a study of some or all of the various areas within the field of speech, such as public speaking, dramatics, phonetics, and oral interpretation of literature.

Even fundamentals courses based upon the same definition may vary radically; for many factors—such as the size of the class, length of the course, student interests, and the teacher's background and interest in the various areas of speech—govern the selection and proportionment of material.

The survey reported here was conducted in the spring of 1957 to determine what patterns exist in the content of fundamentals of speech courses in Missouri public high schools. The writers will report the results of the survey and avoid evaluating typical course content.

II

The commissioner of education's report for the 1954-55 academic year indicates that 217 school districts offer funda-

mentals, 115 offer dramatics, fifty-two offer public speaking, and twenty-two offer debate on a curricular basis. For purposes of comparison, English I is available in 576 districts and beginning Latin in seventy-five.

Inasmuch as Missouri high schools are classified primarily on the basis of breadth of program we should not be surprised to discover that the higher the classification, the more speech that is available. The commissioner's report for 1952-53 (the latest to include data on the number of courses offered by each classification) reveals that approximately eighty-one per cent of the "AAA" schools, approximately sixty-two per cent of the "AA" schools, and twenty-seven per cent of the "A" schools offer a course in fundamentals of speech. The same trend is even more pronounced in regard to advanced speech courses.

This survey concerns only fundamentals courses. Questionnaires and explanatory letters from the state department of education were mailed to schools which, according to the department's records, offer a fundamentals course, a total of 569 schools. The procedure of addressing the letter to the principal, asking that the questionnaire be given to the speech teacher, was followed in hopes that it would stimulate response. Returns totaled 228, although many were unaccountably blank and several contained only a disconcerting note that the lack of a qualified teacher necessitated discontinuation of the course.

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III

The questionnaire included several questions designed to determine the percentage of students taking fundamentals, the class level at which it is taken, and the length of the course.

Estimates of the respondents indicate that the number of students who elect fundamentals some time during their high school careers is moderately low. The median number for the "AAA" and "AA" schools falls in the ten-to-fifteen per cent category and nearly three-fourths of the replies from these classifications indicate that twenty per cent or less elect fundamentals.

A slightly higher percentage of students in the "A" schools elect fundamentals, the median falling in the fifteen-to-twenty per cent category. This fact is probably due to the limited number of electives available in "A" schools.

Fundamentals of speech is virtually always an elective; only three returns indicate that the course is required locally and it is, of course, not required by the state.

Fundamentals is usually taken in the junior or senior year, occasionally in the sophomore year. Freshmen rarely take the course. It usually constitutes a full year's work; 112 replies indicate that the course is for a full academic year, thirty-one that it is one semester.

IV

Course content was determined primarily by answers to the question, "What aspects of speech do you teach *directly* in your fundamentals course?" A comprehensive list of various aspects was included in the questionnaire and space was left for additions. Teachers were asked to approximate the percentage of class time devoted to each aspect and to comment on whether they object to inclusion of any items on the list in a fundamentals course.

As might be expected, there is variety in what is being taught, but certain patterns emerge clearly. Let us look first at the year courses. Almost without exception, public speaking is included in the course; in terms of mean averages, it receives most emphasis, approximately a fourth of the year being devoted to it. Dramatics receives an average of approximately ten per cent of the class time; but the mean average is deceiving, for many courses exclude dramatics. Voice and diction, oral interpretation, and conversation each receive slightly less than ten per cent of the class time. Standards of pronunciation, vocabulary development, debate, formal discussion, parliamentary procedure, and critical listening each receive in the neighborhood of five per cent. Choral reading, pantomime, and storytelling each receive only two or three per cent.

Despite the variations from school to school, one fact is clear: the vast majority of year-long courses contain a little of everything, with public speaking receiving the most emphasis, dramatics either receiving considerable emphasis or being excluded, and oral interpretation and voice and diction getting a little more emphasis than the remaining areas of speech.

The semester course, on the other hand, tends to concentrate on a few aspects of speech. "AAA" schools devote almost forty-two per cent of the course to public speaking and slightly less than another fifteen per cent to other areas of public address, particularly discussion, debate, and parliamentary procedure. The remaining time is used to touch upon several different aspects of speech, notably voice and diction and oral interpretation. "AA" schools tend to follow suit, though the trend is less strong.

"A" schools, however, tend to concentrate on what some teachers answering

the questionnaire call "everyday speaking experiences." Voice and diction, conversation, standards of pronunciation, vocabulary development, and the like are emphasized. Training for formal speech situations is clearly de-emphasized. Public speaking receives only fifteen per cent of the class time—less than either voice and diction or conversation; oral interpretation gets only two per cent of the time; dramatics is almost universally excluded.

Several teachers object to including debate and dramatics in a fundamentals course on the grounds that these subjects require too much time to be taught well. Some teachers object to choral reading and pantomime on the grounds that they are impractical or academically unsound.

Answers to questions regarding textbooks corroborate the data presented above. The most popular text, Hedde and Brigrance, *American Speech*, includes material on a variety of aspects of speech. The second most popular text, Elson Peck, *Art of Speaking*, primarily concerns public speaking—that aspect of speech which, excepting semester courses in "A" schools, receives most emphasis.

V

Determining *how* fundamentals of speech is taught, as opposed to *what* is taught, is a task for which questionnaire techniques are of limited value. Nevertheless, the survey probed three questions. (1) Does the textbook serve as an organizational scheme for the course? (2) Is class time used to prepare students for specific programs and contests? (3) What kinds of public speaking assignments are made and upon what basis are they evaluated?

It is clear that most fundamentals teachers do not simply rely on a text for the organization of their courses. A

substantial minority of teachers do not limit themselves to one text. Of the year-long courses, sixty-seven use one text, forty-seven use more than one, and seven use none. Of the semester courses, twenty-two use one, six use more than one, and two use none.

Those who use only one text were asked if they tend to organize their course so that it follows the text. Twenty-four replied yes; sixty-seven, no.

The questionnaire asked if class time is used in preparing for interscholastic speech contests, school assembly programs, or programs for presentation in the community. Approximately half the teachers report that some class time is used preparing for interscholastic contests. Approximately two-thirds report spending time getting ready for school assemblies. Forty-five per cent report preparing programs for community presentation.

It is difficult to estimate the amount of time spent preparing for programs and contests because slightly over a third of the returns which do spend class time did not estimate the amount—a fact which probably indicates that it is small. Of those making estimates, the majority of returns indicate that ten per cent or less is spent on interscholastic events and five per cent or less on either assembly programs or community programs.

The questionnaire listed eight types of public speaking assignments which are commonly made: speech to inform, speech to entertain, speech of opinion, sales speech, speech of welcome, speech relating a personal experience, speech of self-introduction, and eulogy. Teachers were asked to approximate the number of times each assignment or a similar one is used in class. Space for indicating other types of assignments was left on the questionnaire.

The most popular assignments (meas-

ured both in terms of the number of teachers who use them and in terms of the total number of times each is used) are the speech of opinion (used by 140 teachers; the total number of assignments, 488), speech to inform (used by 142; total, 465), speech to entertain (used by 140; total, 408), and the speech relating a personal experience (used by 137; total, 403). Sales speeches rank next in popularity, being used by 132 teachers a total of 283 times. Speeches of self-introduction and speeches of welcome are also widely used (127 and 121 respectively), but the assignments are made much less frequently (181 and 182 respectively). Eulogies are relatively unpopular, being used only by eighty teachers a total of 108 times. A substantial number of teachers (fifty-six) use assignments not listed on the questionnaire. Among them are a speech describing a hobby, a narration, a description, a travel talk, and a banquet speech; but the most widely used assignments are designated with labels such as "argumentative," "persuasive," "to convince," and "to impress."

These data suggest that assignments of speeches for special occasions (such as a speech of welcome) or specific purposes (such as selling a product) are less widely used than more general assignments.

The questionnaire asked, "What aspects of public speaking do you tend to stress? Please *rank* the following in order of your stress; feel free to rank two or more equally if you actually stress them equally." Items listed were grammar and usage, pronunciation, voice, gesture and movement, wording, interest of the speech, organization, supporting material (examples, etc.), and worth of the ideas. As usual, space was left for additions. The necessary overlapping of the various aspects and the

tendency of many who answered the questionnaire to rank several items equally limit the interpretations which can be made on the basis of the results. Yet it is clear that interest and organization receive most emphasis. Worth of the ideas, grammar and usage, pronunciation, and voice rank about equal in importance while supporting material and wording are subordinated in emphasis. Gesture is considered least important.

It is interesting to note that some elements of composition are considered more important than delivery, others less. That wording should be de-emphasized is understandable inasmuch as speeches are usually not written out. But the de-emphasis of supporting material is difficult to explain in view of the emphasis given to closely related items such as organization and interest.

VI

In summary, the fundamentals of speech course is moderately popular in Missouri public high schools, being available in the majority of "AAA" and "AA" schools and in over a fourth of the "A" schools. It is elected by about fifteen per cent of the students, usually by juniors and seniors.

The typical year-long course covers many aspects of speech but tends to emphasize public speaking and, to a lesser extent, voice and diction and oral interpretation. Dramatics is usually either emphasized or excluded. Semester courses tend to concentrate on a few aspects of speech. "AAA" and "AA" schools emphasize public speaking; "A" schools de-emphasize training for formal speaking occasions, concentrating on everyday speaking activities. Some, but not a large amount, of class time is used preparing for speech contests and programs.

THE SPEECH THERAPIST SPEAKS TO THE COMMUNICATIONS' STAFF

Charles Van Riper

MAY I state immediately that my visit to this group is long overdue. I make the remark, however, in a very different sense than that held by my physician grandfather who used to greet every patient with the sentence: "You have come just in time!" I join you today because I too am a teacher of communication skills.

Let me elaborate. The stutterer I work with does not have a speech defect but a disorder of communication. He usually can talk to himself without difficulty. I have had stutterers who blocked in telegraphing, in piano playing, in their handwriting, in blowing a trumpet at a concert. I deal with the articulation case, the lisper, the laller, with those unfortunates whose errors disrupt communication in much the same fashion as the pronunciations, spelling and grammatical errors of your students detract from the message they are attempting to send. I try to help my voice case with a monopitch express his emotions through improved inflections, even as you try to get your students to express themselves with vivid rather than dull words. These few

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examples demonstrate that my profession of speech therapy concerns itself with the sending of messages. But the speech therapist also works with the deaf and hard of hearing who must learn to listen with their eyes, with the aphasic whose stroke has impaired his ability to comprehend what others write or say. Yes, the speech therapist deals with communicative disability in a very real sense. It is perhaps tenable that the insights we receive from working with people markedly impaired in communication might dispell some of the cynical or depressing fog in which most teachers of freshman communication courses seem to be at work.

In order to speak at all constructively, I have not only surveyed the type of training in communication skills which we use for the abnormal individual, I have also scrutinized your syllabus, interviewed about fifteen of your better students, and argued with some of your staff. I am not at all sure that I know exactly what you are doing or are trying to do. Nor am I sure that you or your students know either. I shall therefore doubtless tilt at several windy windmills before I am through. At any rate, to horse, Quixote.

My first major criticism of your communications course is that it concerns itself with the end products of communication rather than with the process itself. Your students are graded on their speeches and written papers. Their communicative products are scored compar-

atively, usually in terms of the other members of the class, and occasionally in terms of their own earlier products. Now I submit that the end products of a communicative process are not equivalent to the process itself. Grant Wood, when he was teaching his art students to paint, never looked at the final canvas. Instead he watched them draw, erase and scrape, sketch and discard. He drew with them in unison. He redrew their sketches and had them redraw his revisions. In speech therapy, we do not measure progress in terms of how much fluency the stutterer may exhibit in a given situation. Instead, we observe how he resists his fears, how he organizes his energies and discriminations, how he gets control of his uncontrollable grimaces. And we stutter along with him, revising as we go, offering other alternatives at the choice points, modifying the process of the communication. We know that the product will take care of itself, if we can help him vary the formulation and the sending of his messages. With the deaf patient we do not ask him to read lips and then grade him on how much he can understand. We teach him better ways of scanning, of learning to identify the key words by the facial gestures. We teach him to guess. And we do all of these things, not by pointing out his errors or deficiencies, but by doing it with him during his visual listening.

You people have been English teachers and speech teachers too long. Inescapably you judge the final production from the point of view of the literary aesthete or the debate judge. You are the music critic rather than the flute teacher, and so you fail your students. You should spend more time showing your pupils how to finger or triple tongue. I wonder how many of you have written an impromptu theme

of your own on the classroom board, explaining in simultaneous commentary why you chose this particular word or that particular phrase? I wonder how many of you have made impromptu speeches, or revised a student's utterance on the spot? If you were not so dead wrong in your pedagogy I could envy you. When one of your students turns in a lousy paper you flunk him. When one of my cleft palate cases loses his controls and starts honking, I flunk myself. You encircle the misspelled words and reject the paper. I would write the word "their" hesitantly "th. . thie. . there. . their" look it up in the dictionary, and show him the process of self correction. We do not ask the parents of our lisping children to correct the defective *s* sounds they hear; instead we ask them to lisp occasionally themselves and then casually to say it correctly before going on. These are just a few examples of the manner in which we stress the process rather than the product of communication.

My second major criticism stems from the first. It is this. You pay lip service to the thesis that communication is a unitary process, but you do not teach it as such. You demand that your students undergo experiences in which they must listen, read, write and talk and hope to God that somehow they will be able to communicate more effectively by the end of the course. You are concerned then with the vehicles which carry communication rather than with the cargo itself.

Let us consider for a moment the process of communication. As a process it has a time dimension. First, in time, it consists of the formulation of a message. Both of these key words: formulation and message have vast significance for the teacher of communication. Formulation implies a desire to communi-

cate. How strongly do your students desire the communicative experiences you demand of them? Most of our children with delayed speech have failed to learn to talk because their parents have insisted that they "say this and say that," have treated the child as though he were a parrot, have insisted upon display-speech instead of tool-speech. Most of our speech therapy is focussed on creating a desire for verbal rather than gestural communication. We work with children who appear to be deaf yet who have simply failed to learn that listening is useful. In speech therapy we feel that it is our *obligation* to create the hunger to talk, to listen, to read and to write. You merely demand. You teach by command: Read this! Write this! Say this! Listen! You'd have a helluva time teaching a mute to talk. Your students should *want* to communicate, should fight for the floor or pen. I wonder how many of them do. What they communicate should be of utter importance to them. I question the pertinence of much of the suggested material in your syllabus, and so do your students.

There is, of course, much more to the formulation of messages than just the desire of the sender to communicate. There is also the ever-present consciousness of the receiver, of the listener or reader. Now I know that all of you stress the importance of the receiver in your admonitions to your hapless students. You demand that they look at the class, they make clear to their readers the experience they "desire" to share. But to whom do your students usually communicate? To you, the instructor, the authority figure, the maker of the laws, the primitive judge! Your shadow lies upon the whole class. Your ear is largest, O Censor with the whip. Try as he will, he cannot escape the fact that he must communicate with you. And I

submit that your role as an instructor is hardly conducive to the improvement of the process of communication.

In speech therapy we must do a lot of psychotherapy. Our cases must learn to improve in their ability to communicate their painful feelings and memories. As Carl Rogers has shown so vividly, the case improves in his basic skills of communication only when the therapist plays an accepting and permissive rather than a punitive evaluative role. Improvement in the formulation of messages needs an accepting rather than a forbidding receiver. What kind of a receiver are you? Why can't he talk to his peers? Or better yet, why cannot you be his peer, identifying with him in his learning situation? In training student speech therapists our major emphasis is upon instilling these attitudes of permissive identification, of discarding the censor role. You try to teach your students to communicate under conditions of stress and duress. We do our utmost to remove these conditions.

Let me also say in this connection that I doubt that any improvement in communication to a single auditor will generalize widely to other auditors. Our students soon learn what their instructors want, and they give it to them. As instructors, our own particular prejudices, judgments and biases no doubt warp or kill many of the potentialities our students possess. How consistent then should be the instructor's role? Should not all of us play many parts, so that our students can learn to communicate with a variety of receivers? If, as some of you have said, you must dominate your classes in communication, then surely you must strive for this multiplicity of roles. In speech therapy, the therapist does just this. This very day, I, as a therapist, have been a twin sister, a cranky grandfather, a resistant

lover, a deadly enemy, and a St. Bernard dog. I must be what my cases need if I am to help them communicate with the people to whom they must talk. Once our students know to whom they are talking, and understand that they will not be punished for what they say, they can usually organize their messages effectively. You make your limping students run an obstacle course, and you set up the obstacles. What a way to make a living, even if some of them manage it in spite of you! Must your students communicate only with a professor? Must the Cabots talk only with God?

But the formulation of messages requires more than the desire to communicate and the perception of the intended receiver. The message must be coded into symbols appropriate to the receiver's intake capacity. The process of coding always involves translation. Were I teaching a communications course I would spend much of my class time helping my students with the skills of translation. You too *demand* translation, asking your students to paraphrase a paragraph, to summarize the message of a film. But do you demonstrate or share the translating process? Do you know what happens during the translating, the coding?

In speech therapy we know we must warm up the sending station before asking it to broadcast. We know we must get the coding apparatus of our cases functioning on a low level of symbol manipulation before we can hope for efficient communication. We have our children babble, play with sounds, combine sounds with gestures to symbolize primitive commands, before we actually begin our therapy session on a higher level. We teach most of our cases to do self-talk, to externalize their inner speech, and to do it freely. In teaching this warm-up feature of the communi-

cations process, we have our cases verbalize aloud along with us their perceptions of a film strip, of a TV program, of a taped selection. We train them in self talk. This is what little children do when they are trying to learn how to think (to communicate with themselves). They think aloud, translating their perceptions, their feelings, their actions into language symbols so that they can be retained and reinvoked for future use. How much of this vital formulating feature of the communications process do you stress in your teaching? Can coding be taught? Can translation be learned? We teach it every day in speech therapy.

Your students need basic training in translating, in both coding and decoding. Not only should you help them get the feeling of fluency in commentary, in self talk, but also you should teach them the inner-languages of other people. You can't translate French into German unless you know both languages. I suspect that some of the occasional success you may have with some of your better students is that they inadvertently reveal some of their inner language through their written and oral productions which are shared in class. But how much more effective might be some eavesdropping on the inner speech of their classmates. In speech therapy with an aphasic today, we were both looking at filmstrips projected on the wall and verbalizing what we were seeing. Sometimes he would listen to my self-talk, my commentary; sometimes he would listen to his own. There were periods in which I would attempt to verbalize my perceptions as I thought he might verbalize them. I was constantly translating back and forth between the two languages. Soon he began to do self-talk in my language rather than in his own for a moment or two. By identifying with him,

I made it possible for him to identify with me. None of this therapy was communication in the ordinary sense. He was not telling me or asking me anything. We were merely sharing each other's verbalized perceptions. But what happened as the result of this experience? The patient showed a marked gain in his ability to talk and understand. He even improved in his writing.

What I am saying is this: if we want to improve our students' abilities in communication, we must teach them to learn the private languages of their listeners and readers. We must teach our students to empathize, to identify, to share, to kibitz. The better they can do these things, the better they can communicate. I suspect that the only new language into which most of your students learn to translate is the inner language of their instructor, doubtless a very foreign tongue. It may be virtually important that Joe Slug understand how the filmed Hopi scores a basketball game, but I would rather have him know how his classmates feel and think about such an experience, how they talk to themselves and to others about it. If I may summarize my thought, I would say that messages must be coded in the languages of the receiver, and that our students need many more experiences in this translation process than they are getting.

In the foregoing material I have been belaboring the obvious fact that as teachers of communications you have woefully neglected the formulating or coding phase of the process. There is more to say, but let me proceed to the transmission phase of the communicative act. In this area you are doubtless more secure. After all, you do read what your students write, and you do hear what they say. You may not know or care much what happens in the formulation

or reception of their messages but you are quite in contact with the transmission features. It may even be possible that some of you identify communication with message transmission. In your pedagogical practice if not in your syllabus.

I should like to challenge that precarious security. In order to transmit a message efficiently, we must have sufficient energy in the circuit, a good receiver, a provision for feedback monitoring, a minimum of noise, and we must add some redundancy to the message. I have already made some invidious comments on the suppressing and inhibitory effects of the censor-teacher as a receiver so we need not blow on those coals again. Instead, I would criticize your failure to emphasize and exploit the feedback of pertinent information to the sender at the moment of sending. Yes, your students get their papers back in from twenty-four to seventy-two hours with circles and comments in color, or you may hand your student your comments on his speech or listen to last week's recording thereof. This is delayed feedback with a vengeance. If we were to tell one of our lispers that he had said "thoup" yesterday, I doubt if he would be much motivated to vary his utterance. In speech therapy we stress simultaneous feedback, or even anticipatory feedback (predicted information) so that the case can communicate effectively. I understand that some of you are experimenting with devices and techniques for providing the speaker and the writer with this information during the transmission period, and may I shyly commend you for them.

But I ask for more and better simultaneous feedback. Why would it not be possible for the person fitted with a headset to hear himself at a louder level than he normally speaks, to have an

audience which vividly signals its reception efficiency, to *hear* the words spoken as he writes them and to see them projected on a screen, to match his spoken sentences in one ear with the instructor's revised edition in the other ear. How often do you rewrite the student's papers or paragraphs shortly after he has written them, finish his incomplete sentences, begin the next sentences? Why need you wait until the whole message is sent or received before you feedback the information of error or discrepancy? The instructor and student should often be transmitting the same message together, in unison or in close succession, if the student is to learn anything from the instructor. How else can he compare transmission efficiencies or skills? Or do you feel that the instructor's only functions are to demand and exhort, to judge or to damn? The speech therapist uses many ways of improving self-hearing, of doing comparative listening, of enhancing the monitoring process. Much of his therapy time is spent sharpening this scrutiny of the utterance and the listener. How much time are you devoting to monitoring skills in oral or written communication?

I would also like to twit you too about the noise, the emotional static that you throw into the message during its transmission. I have listened to your students saying, "I had a helluva good talk all ready, and then when I got up there blooie, all clutched up." Out came fumbling distorted travesty. Why need our students always get "up there" to communicate? In speech therapy we do more of our communication training outside the speech clinic than in it. There are no pedestals in speech therapy save where some statue has been toppled. We do our utmost to decrease the pressures that disrupt the ease of communi-

cation. We also give our students careful training in desensitization to audience impact, to interruption, frustration and penalty. We toughen them so that they can stand up under the pressures and transmit their messages efficiently despite them. I have studied some of your crude attempts to desensitize your students to communicative stress and I am not impressed. We do it better in speech therapy. To cite an example, we get our young stutterers functioning well at a basic fluency level. They are relaxed and are not stuttering. Then we begin to introduce, perhaps, the disruptor of interruption. We do this gradually, and gently at first, then more and more often until we are close to the stutterer's threshold of breakdown. Once we feel we are giving him about all the interruption he can stand and still remain fluent, we suddenly stop interrupting altogether and return to the basic fluency level. Then we begin over again, and the stutterer finally becomes so toughened to interruption that he speaks better when it is present than when it is not. Thus, we in effect erect barriers to communicative noise; we build selective filters which enable the message to go through uncluttered and distorted by the effects of emotion. How well are you handling the problem of noise in the circuit of communication?

My final comment about the transmission phase of communication deals with redundancy. The repetition of a message can overcome noise; it can in part even compensate for low energy levels in the sending, for inaccurate coding or a poor receiver. In the Navy every message begins: "Hear this! Hear this!" I feel that we should teach our students how to use redundancy, how to say and write the same messages differently. We teach our aphasics what we call "detour talking." In this we ask them to figure

out first what they want to say, but then to say it in a different way. Benjamin Franklin used to read a passage from one of the classics, put it aside and then attempt to write the thoughts he'd retained as well as they had been expressed in the original. And he would often do this two or three times. In effect, he was training himself to be redundant. How much more effective this than studying the dictionary! Write the same message another way; say it differently when you say it again; these experiences should be more effective than vocabulary drills.

I now turn to the reception of messages, to the listening aspect of communication, to the decoding process. Again we must stress translation skills. In speech therapy the therapist must grow long ears, ears that are quick to catch not only the semantic content of the message but the feelings of the speaker or writer. I train my student therapists in empathy, in the covert duplication of the speaker's postures, his tonal qualities, the tempo and pauses. I give them intensive training in indirect interviewing techniques wherein they must be able to restate in their own words the feelings and attitudes expressed by the case. They must learn to listen with the third ear and to read the case's self therapy reports and autobiographical experiences with the third eye. They must do their utmost to identify with the sender of the messages, much as all of us do with the skilled actor in the play. I wonder how many of your students have such a reader or listener in their instructor. Such a listener or reader helps the speaker or writer to do a better job of communicating. They need such models if they are to learn through identification.

I know that many of you measure the listening or reading ability of your stu-

dents by having them paraphrase or answer questions based upon the message sent whether it be oral or written. But this too is done too late. Translation should be simultaneous and concurrent. The student must learn to do parallel talking if he is to receive the message efficiently. He must do what the translators do at the United Nations Assembly. Even as you read or listen to these thoughts of mine you are translating them into your own self talk, into your own private inner language if you are understanding what I am saying or writing. Surely our students can be trained in this. They must empathize and they must translate if they are to receive.

By now the noise of your irritation with me as a sender of too many and too painful messages must have reached a level of distortion so great that further communication is probably a doubtful efficiency. You are probably not receiving much of what I am sending. Your self talk has anger tones in it—that prevent you from hearing me, since we must always listen to fear and anger first. Yet I am unwilling to conclude without one final volley. The whites of your eyes are so very near. It is this. The teaching of communication skills will be very difficult if you insist upon the traditional lecture, demonstration, recitation method in the classroom. But need we remain in the ancient ruts of college pedagogy? Let me suggest just one practical procedure for facilitating the improvement of communication. Suppose that you divide up your class of 24 into six groups of four students each. In each group you will have two pairs, the senders and the receivers. The first pair will have the responsibility for formulating the message to be sent. One of these students while recording will speak it and the other will write it to

his corresponding member of the second pair. The listener of this receiving pair will then write down the message and the reader will then speak the message into a recorder. The group will then examine the four versions and attempt to locate and to analyze the deficiencies in formulation, transmission and reception. These can then be summarized before the entire class. Then should follow some basic training in the particular skills which have been shown to be deficient, and this basic training should be directed by the instructor. Then the

process should be repeated with other messages, and with the students and their instructor shifting their roles as senders or receivers. Such a procedure would bring your students into direct contact with the very process of communication. It would obviate all of my criticisms. You would then be teaching communication instead of illegitimate speech and bastard college writing.

As I said in my introduction: my visit to the meeting of the communications staff was long overdo. So is my departure.

ORAL READING ACTIVITIES IN COLLEGES AND UNIVERSITIES

Wilma H. Grimes

SEVERAL recent events in the non-academic world have stirred speculative comment in the Oral Reading classroom: the flood of "spoken word" records;¹ the emergence of the individual as the most interesting "prop" of the television screen; the continued popularity of drama stripped to the word. Concurrently, informal reports from classroom and campus suggest growth of interest in Oral Reading courses and activities. The time seems propitious for an exchange of information regarding these classroom and extra-curricular activities. Among the excellent reports appearing in our journals of late,² one looks in vain for descriptive articles in the field of Oral Reading. While remaining thankful for the solid and stimulating studies rooted in lin-

guistics,³ rhetoric,⁴ and psychology,⁵ would we not benefit from an occasional article describing course sequences, methods and changing practice or experimentation?

Hoping to encourage interest in the recording and communication of events and methods in the field of Oral Reading, I circulated a questionnaire on extra-curricular programs among college and university teachers whose names and current addresses appeared on the 1956-57 mailing list of the Oral Interpretation Interest Group of SAA. After a lapse of a few weeks, there was a second mailing to all those failing to reply to the first mailing. Of the 216 questionnaires sent out, 159 (73%) were returned.

The two main questions were: (1) Do you have an Oral Reading program in addition to your courses in Oral Interpretation? (2) If so, what is the nature of your program? Of the 159 questionnaires returned, 102 (64%) affirmed the first question and went on to describe the existing programs. It is this group of answers with which we are chiefly concerned. Thirty-one, or slightly more than half, of the fifty-seven negative answers to the first question were

Wilma Grimes (Ph.D., Illinois, 1953) is Assistant Professor of Speech and Director of The Readers Workshop, Department of Speech, University of Washington. The author of articles which have appeared in *The Speech Teacher*, *Speech Monographs*, and *The Quarterly Journal of Speech*, Dr. Grimes is active in the Oral Interpretation Interest Group of SAA, and chairman of that group's bibliographic research committee.

¹ See *ST*, VII (January, 1958), 73, for review of *Spoken Poetry on Records and Tapes: An Index of Currently Available Recordings* ("ACRL [Association of College and Research Libraries] Monographs," No. 18). Compiled by Henry C. Hastings. Chicago: American Library Association, 1957.

² For example, Loren Reid, "Speech in the Maryland Overseas Program," *QJS*, XLII (1956), 379-388; Ruth Beckey Irwin, "State Programs in Speech and Hearing Therapy," *ST*, IV, 4 (1955), 253-258; John Keltner and Carroll C. Arnold, "Discussion in American Colleges and Universities," *QJS*, XLII (1956), 250-256.

³ Seymour Chatman, "Linguistics, Poetics, and Interpretation: The Phonemic Dimension," *QJS*, XLIII (1957), 248-256.

⁴ W. M. Parrish, "Elocution—a Definition and a Challenge," *QJS*, XLIII (1957), 1-11.

⁵ John R. Shepherd and Thomas M. Scheidel, "Personality of Oral Readers," *Speech Monographs*, XXIII, 4 (November, 1956), 207-304.

unqualified "No's." Among the other twenty-six 'No's' were various qualifying, evaluative, explanatory remarks ranging from "This is extremely silly!" (antecedent of *this* extremely vague) to "This makes me feel like a piker!" (Antecedent of *this* also vague, but with more acceptable connotative possibilities!) Typical remarks were:

"Some time, I hope."

"Had to abandon program because of lack of administrative support, other duties, etc."

"Am experimenting this year with reading programs."

The questions pertaining to the nature of existing programs, answered by 64% of those returning questionnaires, fell under five headings: Audience Participation, Materials, Method of Presentation, Program in 1957. A summary of the replies under those headings constitutes the major portion of this paper.

AUDIENCE INFORMATION

Theoretically at least, programs on ninety-seven out of 102 campuses are open to the public. Comments indicated, however, that the audiences in actuality are made up of faculty and students. On three campuses the audience is strictly limited to faculty and students.

In number, audiences not including radio and television audiences, vary from less than twenty to more than 200. Forty-eight per cent of the reported audiences ranged between twenty and eighty.

Number in Audience	Number of Responses
Under 20	10
Between 20-40	23
Between 40-80	26
Between 80-100	7
Between 100-125	8
Between 125-150	5
Between 150-200	2
More than 200	5
Varied in size	9
No answer	7

PARTICIPATION

To the question, "How many programs do you provide in an academic year, over half (fifty-three) responded, "No set number." The remaining forty-nine replies were as follows:

Number of Programs per Year	Number of Responses
1	5
2-3	11
4-5	9
6-10	13
More than 10	2
No answer	9

Requirements for participation vary among the 102 replies. Four limit the participation to majors in Speech, twelve have no limitations whatsoever, seven combine student and faculty readers. Thirty-four require the student to be enrolled in a course in Oral Reading, but thirty-eight stipulate only that the participant be a registered student. Numbers participating during a quarter or semester fall between one and twenty-five.⁶ As might be expected, the widest participation occurs where there are numerous community requests or radio and television outlets, or in the few schools providing many different reading activities (to be reported under "Program for 1957").

Number of Participants Semester or Quarter	Number of Replies
1-5	13
5-10	21
10-15	23
15-20	15
20-25	6
More than 25	12
No set number	5
No answer	7

MATERIALS PRESENTED

Forty instructors replied that the traditional classics are the main source of materials for reading; forty-five stated that their materials are comparable in

⁶ Information as to enrollment in courses would make this information more meaningful.

quality to selections found in college anthologies. All reported the reading of a variety of verse (light, lyrical, narrative, dramatic) as well as of prose. Likewise, all testified to the frequent use of dramatic, narrative and humorous prose, but only five favor expository selections, and two, the use of rhetorical material.

METHOD OF PRESENTATION

The question, "Is the presentation predominantly a reading or predominantly an acting experience?" was an effort to discover styles and artistic point of view. There were eighty-one answers to this question.⁷

Experience Categorized	Number of Replies
Acting	6
Reading	74
Speaking	1

In further reporting on method of presentation, ninety stated that the students hold scripts, while twelve do not allow (or employ) scripts. Several mentioned occasional or minimal use of music or lighting effects, but sixteen used music, eighteen used lighting, and two used costuming as legitimate accompaniments to reading. Three reported two separate kinds of group presentation: A Readers' Theatre form using scripts but no music, lighting, or costumes; and a Chamber Theatre, employing lighting, music and costume (any or all) and memorization.⁸

PROGRAM FOR 1957

Forty-one departments provide departmental reading hours at regular or frequent intervals throughout the year, some holding weekly or bi-weekly programs. Fourteen reported student recitals occurring at the close of each quar-

ter or semester; four hold campus competition or prize readings annually; and ten act as hosts for invitational tournaments or festivals, drawing from a state or area. Among these are: The Metropolitan Reading Festival and the Intercollegiate Poetry Reading Festival, in the East; the Apple Blossom Festival and the Michigan Intercollegiate Oral Interpretation Festival in the Middle West; and the Poetry Reading Festival held in November at Baylor University. Reports of states with annual festivals or tournaments include Pennsylvania, Ohio, Indiana, West Virginia, and Utah.

Seventeen departments provide programs frequently for community organizations. For example, at Michigan State and at Wayne State, students appear at forty or fifty club programs each year. Eight schools serve their communities through radio and television, some conducting a series of programs; e.g., the University of Illinois and Michigan State University carry on regularly scheduled radio and television readings varying in style and content.

Schools engaging in group programs reported as follows:

Group Activity Categorized	Number of Replies
Choral Reading	1
Group Reading	8
Readers' Theatre	8
Chamber Theatre	3

The inefficiency of the questionnaire for recording what actually goes on is particularly evident in regard to these group forms. One immediately wonders what differences exist (besides those cited above between Readers' Theatre and Chamber Theatre). Observation and interview appear to be desirable follow-ups for studying group reading in its various forms.

In conclusion, it is necessary to point out that some institutions, although in

⁷ Some regarded the question unanswerable because of its subjectivity.

⁸ These forms exist side by side at Northwestern University, Louisiana Polytechnic Institute, and the University of Georgia.

the minority, have broad, varied offerings in extra-curricular reading activities, while others offer limited opportunities. Reading hours, recitals, and guest readers seem to be the usual single program form. Besides these campus programs, other one-activity programs are:

One Activity	Number of Schools
Invitational festivals	2
Community programs	2
Campus competition	1
Student recitals	3

Numbers of schools with several activities throughout the year completes the survey of Oral Reading programs in 1957:

Two or More Activities	Number of Schools
Departmental, Invitational	27
Radio, Group Reading	5
Departmental, Community	10
Departmental, Community, Radio-TV	5
Departmental, Community, Radio-TV (Group Reading)	6
Departmental, Community, Radio-TV, Recitals (Group Reading)	2

SUMMARY

The basis of this report on Oral Reading as an extra-curricular activity is a questionnaire sent to 216 college and university teachers whose names appear on the mailing list of the Oral Interpretation Interest Group of SAA, 1956-57. In two mailings, 159 (73%) of the questionnaires were filled out and returned for tabulation. These returns were divided according to the answer to the first question, "Does your Oral Reading program include readings other than classroom readings?" There were fifty-seven "No's" accounting for 35.09 per

cent of the returns. Fifty-four per cent of these "No's" were unqualified.

The picture of Oral Reading activities afforded by the affirmative responses suggests that programs open to the public are held in ninety-five per cent of the reporting schools. For these programs and others designated in the questionnaire, students or student and faculty groups present literature of good quality at frequent intervals throughout a given academic year. The reported participation is voluntary and usually involves a small number of students with talent and interest. Literature is varied in content and type, but dramatic, narrative, humorous and lyrical forms all take their places in the programming. Rhetorical and expository writing rarely appear. For a very few of those reporting, the program experience comes close to the art of acting. For the majority, it comes under the heading of reading. The use of scripts or books is customary. Group forms are prominent in the programs of approximately twenty per cent of the 102 respondents. Throughout the country there are annual festivals and tournaments. About fifty-two per cent of those completing the questionnaire engage in from two to five different kinds of reading activity.

The chief value of this report lies in its possible service as a yardstick for some, an index for others. Or it may serve as an agitator for other reporting on Oral Reading. An account of curriculum planning or a description of course content, a comparison of existing courses in Oral Reading now and ten years ago: these are a few of the studies which would be informative, valuable, and perhaps even astonishing.

A REPORT ON STUDENT REACTION TO INTERCOLLEGIATE DISCUSSION

Grace Walsh

IN the national contest in public discussion, Wisconsin State College at Eau Claire won first place in the national finals in 1953, second place behind the University of Virginia in 1956, and was runner-up in the sectional contest in 1957. Perhaps you think this should make me very enthusiastic about discussion. The truth is that the more successful my students have been in discussion, the more embarrassing it has become for me and the more difficult it has been to convince my own squad that discussion merits a place of respectability in the intercollegiate program.

Though an increasing number of college freshmen come to our college with some knowledge of discussion, stimulated in part, we hope, by a discussion clinic sponsored annually by our forensic squad, there are more of them interested in debate than in discussion. Enthusiasm for debate and for all individual speech activities runs high, but I have not found many of my students enthusiastic about intercollegiate discussion as it is now conducted in the Midwest.

The dissatisfaction, it seems to me, springs primarily from the ease with

One of the most successful and stimulating directors in the field of forensics is the author of this article, in which she presents student reaction to discussion conducted in the forensic program. As Professor of Speech and Director of Forensics at Wisconsin State College, (Eau Claire), Miss Walsh's students are known in intercollegiate circles for their fine training. She has her B.E. degree from Superior State (Wisconsin) and her Ph.M. from The University of Wisconsin (1939); she has done graduate study at Northwestern and Wisconsin (1943-54).

which success can be achieved without effort. One year in the flurry of activity the deadline for mailing a tape for the national discussion contest was reached and our squad had made no advance preparation for the specific recording. The first "run-through" was recorded and sent, and the participants were highly amused by the recurring criticism of the judges that their program was "over-rehearsed." On another occasion I urged an ardent debater, though not very well prepared in discussion, to participate in it. It was my hope that I would make a convert of this student who had a low opinion of intercollegiate discussion. She was one of six finalists on a broadcast at a major tourney and, in the opinion of the judges, the outstanding discussor of the tournament. She said, "You know I was not specifically prepared. I could never have known that little about debate and been called superior. I'm convinced there's nothing to it, when I could receive that acclaim for doing the little I did."

At a recent national convention of Pi Kappa Delta, one of our participants played a game of disassociation during the discussion sessions. He had many amusing anecdotes to tell about the number of times he injected totally unrelated questions into the discussion and succeeded in getting the entire group off the train of thought.

If experiences like these and conversations with my colleagues from many places who tell similar stories are indicators of a change in attitude, I am sure

that I can speak for many of us who have supported the intercollegiate discussion program for years but are now seriously in doubt about its value to the students participating in it.

Circulating in forensic circles is a list of ten technique tips which the successful discussor can employ advantageously. William S. Howell and Donald K. Smith of the University of Minnesota list them in *Techniques for Manipulating Discussion*. They are as follows:

1. **BOUNCE.** If the chairman or another member of the panel asks you a question on which you have no information, direct this question to another panel member: "I believe Mr. Smith has some evidence on this. . . ." This is particularly effective if Mr. Smith has no evidence.
2. **SILENT PARTNER.** This is a variation of 1. Either a question is bounced to one who has not contributed, or the speaker initiates a question in order to bring in the silent partner.
3. **OLD THROAT-CUTTER.** Here the speaker bounces or directs a question to a member who has not been paying attention. This is quite deadly when the question is for previously stated information. The victim is taken by surprise; he has not heard the question, and even if he has, he is ignorant of the answer.
4. **RE-STATEMENT.** Restate someone else's contribution. If they have made a disruptive contribution, water it down. If they have made a banal statement, heat it up.
5. **SUMMARIZE.** Appropriate the chairman's role. Also, in lieu of constructive contributions, the discussant can say, "Now I'm not entirely clear on this, but I think that thus far we have said. . . ."
6. **LOSE IDENTITY.** Try to cause a speaker to lose identity. If a speaker makes a valuable contribution, then after a few minutes restate his contribution: "As John Dewey, in his book, said . . ." or, "I believe we all agreed, did we not, according to Eisenhower. . . ."
7. **MINIMIZE.** "That's all very interesting, but I wonder if we shouldn't get back to the subject. . . ." "Now let's bring in some important evidence. . . ."
8. **EXTREME POSITION.** For the sake of stimulating the discussion, assume an extreme

position. Defend that position personally, or what is more effective, drop the extreme position in the panel's collective lap "for consideration. . . ."

9. **COOPERATE.** Team up with another panel member. Agree that his contributions are valuable, bounce questions to him and cause other speakers to lose identity and minimize them.
10. **LET GEORGE DO IT.** Where the chairmanship is not assigned, or where the chairman is not rated on a separate ballot, nominate a chairman. Introduce yourself to the first two or three in the room, and then quickly, "I nominate Mr. Smith for chairman. . . ." The others are eager to avoid this honor, and they will vote accordingly.

It all sounds amusing, but, unfortunately, I fear that the constant employment of such techniques is making sophists of too many of our students.

Nevertheless, I was surprised at the popularity of this event among college students who participated in the Eau Claire Speech Meet. A questionnaire was submitted to 118 participants who represented 35 colleges in a fourteen state area. As a result of the questionnaire, which all but fifteen students answered, I had an opportunity to discover what students are thinking about this event. Because these responses were all written during the Eau Claire Speech Meet, however, it is probable that reactions here reported were pointed to discussion as it is now set up for that particular experience in intercollegiate competition and might not be applicable to other situations.

Eighty-four of the students approved continuing discussion as a part of the intercollegiate competitive activities at the meet, though 19 thought it should be abandoned.

Then the participants ranked the six forensic events in the meet in order of their popularity on a preferential ballot. The six activities were listed in this order:

Debate
Extemporaneous Speaking
Discussion
Oratory
After-dinner Speaking
Folklore

Ranking the same events in order of their benefit to the participants, the students' listing remained the same except that discussion ranked second in terms of its beneficial value and extemporaneous speaking moved into third place.

The remaining questions on the questionnaire had answers so varied that I am reporting some of the representative answers. The reader will then know students' reactions to these questions:

1. What are the greatest benefits of intercollegiate discussion to you?

Here are some of the specific reactions:

- a. Chance to voice an opinion within the security of a group.
- b. I believe it teaches me how to talk with and not just to people.
- c. Develops courtesy in presenting ideas, rather than my usual blunt presentation.
- d. Tempers my own views which are inclined to be idealistic with some harsh realism.
- e. It gives a person a chance to learn to sit down with strangers and exchange ideas.
- f. The fact that putting so many together, the group often comes up with a great interchange of ideas and brings about a desirable effect, both on the participants and on the problem to be solved.
- g. Familiarity with the forum itself.

In a general summary of the responses on this question, the following classifications can be made:

General Idea	Number Responding
Co-operative exchange of ideas	
Co-operative exchange of ideas	30
Speech training	11
Learning to co-operate with others	9
Social aspects	8
Analysis (experience)	8
Learning more about a major problem in the United States	5

Interest greater number of
 people in speech work 1
Development of character 1
Courtesy 1

2. What are the greatest weaknesses which you have observed in intercollegiate discussion?

Specific responses:

Students are unprepared, just bluff. Students plot together to get ratings. Students don't really express true opinions.

Discussion is not very important in most tournaments and one does not feel the inclination to work.

Too many of us contribute in order to make points with the judge, rather than to effect discussion.

Too many people are anxious to appear brilliant and well-informed and forego co-operation to carry out filibusters.

Excessive "diplomacy."

Awareness of the judge. You wonder about what the judge thinks, not what you think. People pounce on a person who states an extreme idea, thus hampering free offering of personal ideas.

General Summary:

Students and coaches unprepared	32
Students trying for points	18
Chairmen unprepared	10
Generalizations made	10
No solutions reached	8
Introductions	8
Co-operation lacking or difficult	6
Unimportant details on outlines	6
Discussion techniques lacking	6
Sessions too short	5
Definitions too long	4
Judging methods poor	4
Personal ideas unfairly attacked	3
Awareness of judge	2
Sessions too long	2
No audience	1
Smaller group needed	1
Too formal	1

3. Have you any changes to suggest for improving intercollegiate discussion?

Specific responses:

Have discussion judges who will appear interested at least half of the time.

Let leaders know ahead of time so they can be better prepared to lead the discussion.

Try to instill a more aggressive, argumentative attitude on the part of the participants so that, as in debate, no one would dare to make generalizations without adequate evidence.

Make judge lead the discussion so it stays on right track.

Have a warm-up session before actual discussion.

Less small talk, more work.

Get topics closer to our lives so that we can do something about them.

General suggestions for improvement:

Better leaders (6)

—faculty moderators

—leaders told before discussion that they will lead

—change each hour

Better time allotment (9)

—longer time (3)

—more rounds (4)

—shorter rounds

—fewer rounds

Better judges (3)

—nationwide basis for judging

Better participants (8)

—use evidence as in debate (4)

—more preparation

—require two sources of information to be given to judge before discussion

—warm-up session

—limit number to four per school

Better outlines and topics (9)

—University of Wisconsin method (2)

—just "better outline"

—less time on definitions

—more controversial subjects

Better rating systems (5)

—non-competitive (3)

—judge more on evidence than speaking

CONCLUSIONS

While this is not a scientific study, and while some of the general summaries of reaction are broadly classified, it does provide one sampling of what college students are thinking about intercollegiate discussion.

Many reactions from discussion sessions at the national Pi Kappa Delta Convention in Brookings in 1957 indicate that the quality of discussion was much improved over previous conventions. It will also continue to be offered as an event in the Eau Claire Speech Meet.

A FRAMEWORK FOR CONSISTENCY IN SPEECH COURSE OFFERINGS

C. Raymond Van Dusen

I

SPEECH course titles and content have been as diversified as the patterns and colors in grandma's crazy-quilt and thus have caused difficulty in interpretation and evaluation on the part of professional workers for a long time.

Speaking out on one phase of the existing situation, Horace G. Rahskopf¹ has said, "... many of us are uncertain what we mean by the term *fundamentals of speech*. One of our most urgent needs is some agreement about what is *fundamental* in speech behavior." Donald Hargis² who made a survey of the general speech major by examining 522 college and university catalogues for the years 1947-48 and 1948-49 hoped to find a typical pattern of requirements for the speech major. After examining the data, however, he concluded that, "... such a project is nearly impossible. Little consistent pattern can be found for the course required in speech; one department will place greater emphasis on one phase of speech and another on some

other one. In all probability, the exact emphasis depends in large measure on the interests of the faculty within a specific department." Harlan Bloomer³ speaking for the area of speech correction and clinical audiology states, "The lack of standardization or uniformity in course content in the basic subject matter areas of speech correction and audiology is one of our perennial difficulties." Buell Whitehill, Jr.⁴ discussing the more recent academic development in motion picture instruction finds that, "Wide variance and considerable misunderstanding exist regarding course content."

These are just a few of the expressions in the literature which indicate a concern over the diversity that exists in the speech field today. On the other hand, Margaret Hall Powers⁵ finds, "... a basic unity to our profession, regardless of our special interests and skills," and declares, "While encouraging diversification we must as a profession protect our basic unity. We must provide a common core of training and stimulate a common core of permanent interest. *Diversification* is inevitable. *Divisiveness* in interest and awareness is neither inevitable nor desirable."

As Chairman of the Department of Speech at the University of Miami, Coral Gables, Florida, the author is a busy member of the Interest Group on Administrative Policies and Practices. The content of this article was presented originally at the SAA Convention, August 29, 1957, in Boston. He wishes to acknowledge the assistance of Leroy Laase, James Henning, and Wofford Gardner, members of the interest group, for their cooperation and suggestions. Professor Van Dusen is the author of *Training the Voice for Speech*, published by McGraw-Hill (1953) and received his D.Sc. from the University of Michigan (1937).

¹ H. G. Rahskopf, "Speech at Mid-Century," *QJS*, XXXVII (1951), 147-152.

² D. E. Hargis, "The General Speech Major," *QJS*, XXXVI (1950), 71-76.

³ H. H. Bloomer, "Professional Training in Speech Correction and Clinical Audiology," *Journal of Speech and Hearing Disorders*, XXI (March, 1956), 5-11.

⁴ B. Whitehill, Jr., "Motion Picture Instruction, Production, and Research in Colleges and Universities," *QJS*, XXXVII (1951), 203-206.

⁵ M. H. Powers, "The Dichotomy in Our Profession," *QJS*, XX (1955).

II

In view of the attitudes expressed by these professional people and difficulty encountered by some speech department chairmen in evaluating transfer credits in speech from one institution to another, it was decided that a study should be made to determine the extent of the problem and attitudes regarding it as reflected by comments of speech department chairmen in institutions of higher learning.

Questionnaires containing 6 *yes* and *no* questions and 2 evaluative questions were sent to speech department chairmen in universities, colleges, and junior

colleges throughout the United States.

The questions shown in Table I were asked and space provided for personal comments. An eighth question was asked regarding the "core curriculum," but its discussion is not considered within the province of this paper.

Percentage findings on the seven questions included in this study are shown in Table I.

III

Opinions expressed indicate that a majority of the speech department chairmen in the study:

1. Experience difficulty in evaluating

SHOWING QUESTIONS AND PERCENTAGE FINDINGS FROM A QUESTIONNAIRE SUBMITTED TO SPEECH DEPARTMENT CHAIRMEN IN INSTITUTIONS OF HIGHER LEARNING THROUGHOUT THE UNITED STATES.

Total number of questionnaires returned was 105.

Question	Yes		No		No Answer	
	No.	Per Cent	No.	Per Cent	No.	Per Cent
1. Have you found it difficult to evaluate speech offerings of other institutions in terms of your own offerings in speech?	66	62.8	36	34.3	3	2.8
2. To what degree do records cause difficulty in evaluation?	All		0	0.0		
	Most		21	31.8		
	Some		40	60.6		
	Not indicated		5	7.6		
3. Have you found that students suffer credit losses because of a lack of consistency in speech offerings?	55	52.4	43	41.0	7	6.7
4. If answer to (3) is <i>yes</i> , to what degree?	All		1	1.8		
	Most		4	7.3		
	Some		48	87.3		
	Not indicated		2	3.6		
5. Do you believe that college and university speech departments should attempt to standardize at the <i>freshman</i> and <i>sophomore</i> levels so as to obtain a higher level of consistency in the field of speech than exists at the present time?	59	56.2	35	33.3	11	10.5
6. Do you believe that speech departments in colleges and universities should attempt to standardize offerings at <i>all</i> undergraduate levels so as to obtain a higher level of consistency?	29	27.6	67	63.8	9	8.6
7. Do you believe we, as a professional group, should arrive at some basic understanding and agreement as to course titles, so that those titles bear some understandable relationship to the actual content of the course regardless of the campus on which that course is offered?	80	76.2	12	11.4	13	12.4

speech offerings of other institutions in terms of their own offerings;

2. Find that students suffer credit losses because of a lack of consistency in speech offerings;

3. Believe that speech departments in colleges and universities should attempt to standardize offerings at the freshman and sophomore levels so as to obtain a higher level of consistency in the field of speech than exists at the present time;

4. Believe that we, as a professional group, should arrive at some basic understanding and agreement as to course titles, so that those titles bear some understandable relationship to the actual content of the course, regardless of the campus on which that course is offered.

A majority of the speech department chairmen or their representatives believe that speech departments in colleges and universities should not attempt to standardize offerings at *all* undergraduate levels so as to obtain a higher level of consistency.

Questions 5, 6 and 7 generated enthusiastic comment which might form the basis for considerable controversy in the area of administrative policies and practices. Some chairmen were as dogmatic in their opposition as were those in favor of an attempt to standardize course offerings in speech. Personal comments made by department chairmen are a most valuable part of this study and, therefore many of them have been included in this report in abbreviated form.

Personal comments, affirmative and negative, for questions 5, 6 and 7 follow:

5 "Yes." Although the majority answered this question in the affirmative, there was considerable doubt regarding the practicability and possibility of this solution. However, comments ranged from, "possible" and "worth attempt-

ing" to "difficult" and "can't be done." Positive suggestions were that we should make a start with a beginning or a fundamentals course; agree on minimums; standardize on designation, but not content; and standardize not completely, but in titles and content for respective titles.

5 "No." The comments ranged from "desirable" through "moderate uniformity desirable," to "Impossible" (expressed by an exclamation mark). Several chairmen indicated that they were giving a negative answer because of variations in the character of departments, the objectives of schools, and the needs of areas and localities. Fear was expressed regarding the effect of standardization on experimentation with courses. One comment I enjoyed especially was: "I'm afraid others might not agree with my concept of what the offerings should be."

6 "Yes." Views expressed here were relative: "to the extent of getting some agreement on those courses most frequently offered," "minimums at least," to a greater extent than is true now."

6 "No." This question drew considerable comment from those answering in the negative. Principal concern was over variations and differences in aims and objectives of colleges of different types, size of schools, staffs, programs, courses and classes. Here again were expressions labeling standardization as "not worth loss or trouble," "not possible or desirable," "not practicable." The "No, but . . ." answers indicated that the "situation could be improved even at those levels" and that "there would be the possible advantage that all majors were familiar with a limited but standard body of content." There was some indication that no transfer problem existed at the junior and senior levels.

7 "Yes." Enthusiastic accolades fell

here with such exclamations as "Let's try," "Excellent idea," "Particularly in the first course," "Reasonable and practicable," "Definitely would help." One chairman called it, "A delightful dream;" another said, "Implicit here, of course, is the damning indictment that some course titles have no understandable relationship to content."

7 "No." Only one comment here: "Titles afford little trouble; course descriptions are much more important."

IV

On the basis of percentage findings and personal comments, this survey indicates the following:

1. Speech offerings are difficult to evaluate.

2. Transferring students suffer credit losses.

3. We need to reach a degree of understanding and agreement as to course titles and content.

4. We need to strive for some consistency of title and content in the beginning course, at least.

This study leads to a further investigation of the relationship between title and content of speech courses throughout the United States. Further, since catalogue descriptions have a direct bearing on both title and content, and relate to the interpretation of course offerings, descriptions should be included in the study.

EXCURSUS

A wide variety exists in titles of beginning speech courses:

BEGINNING COURSE TITLES (250 schools)

<i>Title</i>	<i>Frequency of Use</i>
Fundamentals of Speech	112
Public Speaking	41
Speech Fundamentals	15
Voice and Diction	10
Principles of Speech	8
Basic Speech	6
Essentials of Public Speaking	6
Fundamentals of Public Speaking	6
Essentials of Speech	4
Extempore Speaking	4
Basic Principles of Speech	3
Beginning Public Speaking	3
Effective Speaking	3
Voice Training	3
Oral Communication	3
Oral English	3
Elements of Speech	2
Practical Speech	2
Speech	2
Elementary Public Speaking	2
Fundamentals of Speaking	2
Fundamentals of Effective Speaking	2
Introduction to Public Speaking	2
Principles of Public Speaking	2
Training the Speaking Voice	2
Spoken English	2

—Table from H. Rodman Jones, "The Development and Present Status of Beginning Speech Courses in the Colleges and Universities in the United States." (Unpublished Ph.D. dissertation, Northwestern University, 1953).

ENCOURAGING PARTICIPATION IN CLASSROOM DISCUSSION

Charles T. Brown and John J. Pruis

"I was going to say something, but somebody else made another comment. Then I was afraid my idea was too late."

"Ed Page and Mary Farmer and some of the other kids talk so easily that I don't feel I can keep up with them—so I don't try."

These are the kinds of comments we hear when we ask students why they do not take part in classroom discussions.

A great many high school and college instructors use the discussion method, at least occasionally. Most of us who do are very often discouraged by the results. A few students do all the talking and as one student put it, "all the rest go for a free ride." Panel discussions in the classroom are usually short, awkward affairs that terminate with relief to students and teacher alike.

In this article we are interested in the question: What can we do to make the discussions of the average classroom more interesting and useful? We are not

concerned here with the problems of the discussion course, nor even with the basic essentials of leadership, participation and reflective thinking. We are concerned with the problem of getting students to talk in class—a real problem, especially in freshman courses in college.

Discussion ought to be one of the teacher's most effective devices. It adds variety to classroom activity, and it gives students a sense of belonging, a stake in the class. At a more important level, discussion forces students to use their knowledge and ideas and thus to test and exercise their thinking powers. Class discussion brings out, as no other means can, the wide range of attitudes and interpretations that exist on most subjects. Under proper direction, discussion teaches open-mindedness, an appreciation of other people's views. In short, discussion is a legitimate teaching device when the objective is to develop or test the student's ability to apply information, to learn from other students, or to appreciate a multiplicity of judgments. But it will not do these things if students will not talk.

Why do students fail to talk in class discussions? When we ask students we get a variety of answers, but they boil down to the following:

1. I was not interested in the subject.
2. I was afraid of making a mistake.

The first of these comments points to a problem that no amount of education in discussion techniques will correct. Indeed, it indicates that discussion has been used where it could not possibly

Both of the authors of this article are energetic members of the faculty of the Department of Speech at Western Michigan University, Kalamazoo, Michigan. Charles Brown is Professor of Speech and Director of the Center for Communication Research; Pruis is Associate Professor of Speech and Director of the Summer Session.

They propose in their discussion some innovations in the organization of classroom discussion, including modifications in traditional seating, which they have found increase participation. Brown's major area of interest has been in the field of the college basic course; Pruis' is in elementary and secondary speech education. Professor Brown is the author of *Introduction to Speech*, published by Houghton Mifflin (1955), and has his Ph.D. from the University of Wisconsin (1949); Pruis is a former contributor to this journal and took his Ph.D. (1951) at Northwestern.

work. No one can talk effectively when he is not interested. Teachers often assign "the next chapter in the textbook" for discussion, and this is an invitation to failure. Seldom does that "next chapter" arouse the student to want to talk about it. When students are not interested, it is the teacher's turn to do something, and to do it well. He may explain, exhort, bring in cases, show movies, or do anything which will stimulate interest. After he has done this he may assign students to discuss an exercise, an application of text material, or perhaps even the chapter itself.

If a teacher can not arouse student interest, he has two courses of action: he can get rid of his students or he can get rid of the subject. But he should not call for a discussion.

The second answer to the question "Why don't you participate?" is the product of fear—fear of interrupting, fear of language deficiency, fear of non-fluency, fear of not making sense to others, fear of intellectual inferiority, fear of making some kind of mistake. Class discussion situations often constitute a threat to many students, and we have devised two arrangements which seem to lower the threat.

One is to arrange a panel in a circle in front of the class. Some of the panel members, of course, will have their backs to the audience. Indeed, if the class can be arranged in a large circle in the room, it is wise to place the panel in the center of this large circle so that all panelists will have members of the audience at their backs. We have chosen, rather obviously, to call this the "inner circle" arrangement for discussion. In this arrangement, students tend to talk more freely and they certainly listen and interact with each other in a more desirable fashion. It is easier for them to develop cohesiveness as a group. They

tend to be less concerned with the audience and more concerned with the ideas and attitudes of their panel. In short, the discussion begins to approximate that vital and free exchange we note when we divide a class into three or four groups, all working at once.

It requires long training and considerable control of one's attention to face an audience, as you do in the usual panel arrangement, and then to think and talk with the smaller group. It is particularly interesting to watch a novice on the wing of a panel, so situated that he can speak as easily to the audience as to the panel. His ambivalence robs him of his skill either to inform the audience or to think with the panel. He becomes confused trying to juggle two "audiences" and two purposes. In some degree, any panel member in any arrangement has this problem, to be sure. One of the purposes of the discussion course is to teach people how to handle themselves in the typical discussion arrangements, but for other classrooms we are interested in finding whatever arrangements will allow us to utilize the values of discussion. The "inner circle" helps a group to concentrate on its business and to ignore the audience.

Let us turn to a second suggestion. It is usual, after a panel has been used, to open the discussion to the class. The procedure is good if we want questions put to the panel. But if the audience members want to comment, the forum period turns into a rehash of points already discussed. This is not only disorderly but it encourages misrepresentation and quibbling, for criticisms are too far removed from the comments to which they make reference. If the instructor wants to involve many class members in a discussion, the physical

division of the class into panel and audience is not desirable.

Therefore, when one of the objectives is to involve as many of the class in the discussion as possible, we suggest seating the class, from the beginning of the discussion, in a circle or semi-circle and dispersing panel members throughout the class. The device works, apparently on the principle of social facilitation. At any rate, this arrangement draws many of the "audience" part of the class into the discussion, the panel serving to direct and motivate the discussion as it goes along. Our experience shows that better than fifty percent of the class will contribute when this method is used. There are times when widespread participation is desired, and the "dispersed panel" seems to accomplish this best.

The above two suggestions concern ways of improving discussion by altering the conditions for discussion. We have one more suggestion which has grown out of our experimenting with these techniques. Very often discussion groups, whether teacher-led or student-led, reach a stalemate. No one in the group seems to be able to furnish an idea which will keep the discussion moving forward profitably. At the critical point when

students seem to be stumped, one other recourse is left to the teacher before he begins to lecture. He can have the students go into brief "buzz" sessions with their immediate neighbors. Chairs need not be shifted. No formal assignment is made. Students are simply urged to consult informally with neighbors in an effort to find an idea which will help the group get going again. Quite often a shy person will have the beginning of an answer, or the exchange of ideas will often light up new avenues of exploration. If talkative class members are taught to use these "buzz" sessions to draw out the more silent members of the class, another agent is set at work to increase the number of participants.

Students can be taught to go into these informal groups without stopping the main discussion, and so long as they do not exploit the freedom, many minds may be kept alert, active and creative.

The quantity of talk and the number of talkers are not measures of the value of a discussion. But teachers do have to get students to talk if they are going to use discussion as a teaching device. These techniques help to excite the free exchange of ideas in a classroom.

THE FORUM

SPEECH CONVENTION CALENDAR

NATIONAL

Speech Association of America: Hilton, Chicago, December 29-31; (1959: Statler, Washington, December 28-30; 1960: The Jefferson, St. Louis, December 28-30).

American Educational Theatre Association: with SAA in Chicago; (1959: with SAA in Washington; 1960: with Children's Theatre Conference in Denver, August; 1961: with CTC in New York, August).

American Forensic Association: with SAA in Chicago.

American Speech and Hearing Association: New Yorker, New York, November 17-19.

The Committee on Discussion and Debate Materials and Interstate Cooperation, National University Extension Association: with SAA in Chicago.

American Speech and Hearing Association: New Yorker, New York, November 17-19.

The Committee on Discussion and Debate Materials and Interstate Cooperation, National University Extension Association: with SAA in Chicago.

National Society for the Study of Communication: with SAA in Chicago.

REGIONAL

Eastern States: Henry Hudson Hotel, New York, April 9-11. (Golden anniversary convention.)

Southern States: Sheraton-Seelbach, Louisville, April 6-10.

Central States: Statler, Detroit, April 10-11.

Western States: Hotel Utah, Salt Lake City, November 27-29.

Pacific Speech Ass'n.: U. of Hawaii, Honolulu, November 21-22.

RELATED ORGANIZATIONS

American Association for Cleft Palate Rehabilitation: Sheraton, Philadelphia, April 30, May 1-2.

Modern Language Association: New York, December 27-29.

National Council of Teachers of English: Penn-Sheraton, Pittsburgh, November 27-29.

National Society for Crippled Children and Adults: Statler-Hilton, Dallas, November 16-20.

REGARDING SYMPOSIA

September 29, 1958

Dear Dr. Robinson:

This is in reply to your query in the September *Speech Teacher* about symposia. Add my voice to those who like this idea. It provides an opportunity to compare and synthesize opinions—a process that is much more difficult when several issues must be taken from the shelf and set side-by-side. In fact, I fear most of us just don't take the trouble unless the articles are all printed together. At least, I don't, especially with articles that are not directly in my field. Let's have more.

Sincerely,

Fran Cartier

Air University

Montgomery, Alabama

CALL TO CONVENTION

The 43rd annual SAA convention will be held in Chicago, December 29-31, at the Hilton. All the organizations which meet usually or periodically with SAA this year also will be in convention (see calendar). In addition to the organizations having full programs, a number of special organizational meetings will be held: Central States Speech Association Advisory Council; Delta Sigma Rho Executive Council; National Collegiate Players business meeting; Phi Beta luncheon meeting; Pi Kappa Delta general meeting; Tau Kappa Alpha council meeting.

Program planner John E. Dietrich, first vice-president, had copy completed for checking by mid-August. An added feature of the convention is the beginning date—four days after Christmas; even the most distant delegate should not have his Christmas day disrupted.

BOOK REVIEWS

Donald H. Ecroyd, *Editor*

For centuries the field of Speech has been using the body of theory established in the Classical Period of Greece and Rome. Even though certain, specific, practical adjustments were made in this body of theory in order to account for the changing society toward which rhetoric had to apply itself, it was not until our own scientific age that any serious challenge of classical rhetoric was made. New knowledge in such fields as Sociology, Psychology, and Linguistics—new approaches to knowledge such as General Semantics are beginning now to have important effect. Teachers in the field of Speech are learning much from the disciplines of quantitative research, and many efforts are being made to adapt our teaching philosophically to the more current ways of viewing human behavior. A group of scholars has been developing within our field who do not set aside the "wisdom of the ancients, but refuse to be awed by it or to accept it as the ultimate that could be said on the subject. To me it seems unfortunate that this group within Speech as a professional field has been small. More and more communications research that Speech people should be doing is being done by others outside our field, and often without any reference to the previous work which we have done. Lest we repeat the same error, it behooves us all to read what is being written relating to our subject area by others than those active in our subject field.

Three books have come to my desk in recent months which offer cases in point. None of these three is a "speech book" nor is any one of them written by a "speech person." Each, in its way, however, is worthy of our attention. Skinner's work is probably the most valuable to us, and was published as a part of the "Century Psychology Series;" Ullman's was brought out by the Philosophical Library, and Pieper's manual is published by a new press catering primarily to the fields of business and government.

VERBAL BEHAVIOR. by B. F. Skinner. New York: Appleton-Century-Crofts, Inc., 1957; pp. x+478. \$5.50.

THE PRINCIPLES OF SEMANTICS (second edition). by Stephen Ullman. New York: The Philosophical Library, 1957; pp. 346. \$10.00.

MODULAR MANAGEMENT AND HUMAN LEADERSHIP. by Frank Pieper. Minneapolis: Method Press, 1958; pp. 288. \$6.50.

Skinner holds that we have limited our study of verbal behavior by the association of "meaning" with the act of speech. "Meaning is not a property of behavior as such but of the conditions under which behavior occurs." (pp. 13-14)

Considered from this point of view, it becomes apparent that there are certain controlling variables which have their effect upon the nature of meaning—"a property of the conditions under which behavior occurs." One of these is the "verbal operant" called a "mand," in which a "response of a given form is characteristically followed by a given consequence in a verbal community." (p. 35) Examples are "Shhhhhh!" and "Stop!" and even "Please pass the salt." A study of such "verbal operants" leads Skinner to the conclusion that verbal behavior "is reinforced only through the mediation of another person, but it does not require the participation of another person for its execution." (p. 52) When a word is spoken in the presence of a listener, however, the expected results occur; when it is not, they do not. Thus practically all verbal behavior is controlled by an audience.

There is "echoic behavior," in which we repeat what we have heard. Experiments show that words in a dialogue are more frequently repeated by the participants than they would be if used in two monologues on the same subject.

We also tend to say the same sounds in the same order in response to a text. Thus the text can control our verbal behavior, giving rise to what Skinner calls "textual behavior." The reverse is also true, of course—that the vocal response may control the writing of a text, as when a secretary takes dictation, or—less precisely—when a student takes notes.

Other responses are intraverbally controlled. For example, *Paris* is the usual response to

What is the capital of France?; four to two plus two equals?; etc.

"In all verbal behavior under stimulus control there are three important events to be taken into account: a stimulus, a response, and a reinforcement." (p. 81) In echoic, textual, and intraverbal operants, the prior stimulus is verbal. There are two types of controlling stimuli, however, which are not verbal: an audience, and the world of things and events which a speaker is said to talk about. Verbal behavior under the effect of such stimuli is called a "tact." Examples are the child's response, *doll*, when he is shown one, and our own socially conditioned use of "How d'you do?" These are "tacts." As Skinner observes, it is essentially to reinforce tactual relationships for the child that a teacher is hired.

Echoic, textual, and intraverbal behavior are obviously much less subject to distortion than are tacts. "Verbal behavior is probably never completely independent of the condition of a particular speaker." (p. 147) Also, certain other special consequences may affect the tact relationship, as for example, the language repertoire of the listener. The "same word" thus occurs in different kinds of verbal behavior. "*Fire* may be (1) a mand to a firing squad, (2) a tact to a conflagration, (3) an intraverbal response to the stimulus *Ready, Aim, . . .*, or (4) an echoic or (5) textual response to appropriate verbal stimuli." (p. 186) The word may also appear in vocal or written form, or even in Morse Code or semaphore. As a causal agent responsible for the structure and character of verbal behavior, the speaker is threatened by the causal relations identified. Thus when the speaker engages in metaphorical extension, or uses words peculiarly appropriate and compelling to his listener, he acts as the result of being a self-auditor, "tacting" his own behavior. When he adds, for power or for clarity or some other reason, such phrases as "I tell you here and now," "I pronounce you," "I see," "I know," "I am tempted to add," etc., he is using *autoclitics*. The autoclitic could be omitted, but the response would be less effective.

Autoclitics are verbal operants by which the speaker controls systems of response through special arrangements of his verbal operants themselves. Other kinds of autoclitics describe (I *see* it is going to rain, I *hear* it is going to rain, I *know* it is going to rain, etc.); qualify (It is *not* raining, It looks *like* rain, the sky is *sunless*, etc.); assert (*There* is a man for you! It is *so* raining, It's *sort of* brown,

Maybe I'll come, He will *probably* be there, She is *truly* beautiful, etc.); and quantify (a, the, some, all, a pound of, etc.). Even punctuation is autoclitic.

Some verbal behavior is self-edited, but not all. Sometimes there is no opportunity for self-editing, as when you "blurt out" something. Other times self-observation is sufficiently defective that the self-editing does not take place, as when we habitually misspell a simple word, or misuse a term. On other occasions, however, self-editing is compulsory, as when we rewrite a business letter, or when we reconstruct from memory a piece of poetry or a grocery list.

In a sense all this seems to make something hard out of something simple. We must remember, however, that for centuries we have asked ourselves the same questions and given ourselves largely the same answers about the nature of communication. New questions may well lead to new and important answers; new definitions may lead to new understanding. Older terms grow fuzzy with use. To me, Skinner's approach is interesting—although I confess that I do not yet know what use I shall make of my new vocabulary and my new set of concepts. To read the book, however, will start the reader thinking afresh about things he probably takes for granted. This is well worth while if nothing else occurs.

Ullman's book, *The Principles of Semantics*, will be of interest almost exclusively to the linguistic experts among us. Glasgow University Professor Ullman writes in singularly unamiable prose, and frequently breaks into Latin, French, German, Spanish, Greek, or almost any other language without benefit of translation, which makes it hard going for any without an educated interest. The book is essentially a thoughtful and important effort to reconcile the differing opinions held by experts in the field of linguistics. It constitutes an effort to find common denominators, and as such it includes an informal history of the study of semantics from the linguistic point of view, concluding in this new edition with a *very* brief supplement on "Recent Developments." For some of us it will be of great value.

Frank Pieper has written a sensible and interesting book, which many of us as teachers of speech should know about. Pieper is coordinator of Employee Training at the University of Minnesota, and has had long experience in both industry and government. Writing from the "How-to" point of view, he

considers both what he calls "directive" and what he calls "creative" leadership, pointing out that neither autocratic nor democratic leadership can be expected to work equally well in all situations. The academic reader will find such old friends as the use of the reflective thinking steps in group problem solving, and the "reflected feelings" technique of interviewing. The book, however, puts these well-known ingredients into an orderly, steps-in-a-process format which gives a provocative profile of the nature of leadership itself. Teachers who do management consultant work, or who are called upon to plan, or teach management training sessions will find this a useful "self-help" tool to put in the hands of those they work with. The language is non-technical, and the approach is pragmatically based upon the principle that leadership must not only be purposeful, but it must "take."

Though none of these three books seemed to me to merit the usual kind of review reserved for textual materials in this journal, I felt that they would have some interest for some classroom teachers and have therefore included them for your consideration.

DONALD H. ECROYD
Department of Speech
Michigan State University

EXPLORATIONS IN AWARENESS. By J. Samuel Bois. New York: Harper and Brothers, 1957; pp. ix+212. \$2.75.

This book is designed as a guide to "observing, thinking, and communicating" in terms of the basic principles of General Semantics. Written in a highly personal, autobiographical context, it describes the problems confronted by every person in observing, thinking, and communicating, how the author's beliefs and behavior in these areas have been affected by the knowledge and use of these principles, and how these principles can be of value to the reader.

In terms of content and style, this book is a lucid, coherent, and concrete treatment of the subject. Parenthetically, it should be noted that the tone of this work is not one of dogmatism. Rather, it is one of an animated conversation, wherein points of view are exchanged and doubts are resolved by "give-and-take." Furthermore, the author has carefully refrained from making the principles of General Semantics "a list of rules you must follow"; rather, "they are given as indicators of smooth functioning that you can check occasionally, as

you watch the dials and the lights on the control panel of your car . . . and it is left entirely to you to heed the signals or to take a chance."

In terms of format, this is an attractive work, with excellent typography and effective illustrations.

What of the usefulness of this work to the typical teacher? It is, quite clearly, not a text for a course other than one in General Semantics or related subjects, although it might be a reference work in a course in Argumentation or in Discussion.

It should, however, be most useful reading for any person who wishes to inform himself concerning the principal contributions which General Semantics can make to effective living—and they are many!

KENNETH G. HANCE
Michigan State University

UNDERSTANDING AND BEING UNDERSTOOD. By Herbert Hackett, Martin Anderson, Seth Fessenden, Tessie Lee Hagen. New York: Longmans Green and Company, 1957; pp. viii+565. \$4.75.

IDEAS IN PROCESS: AN ANTHOLOGY OF READINGS IN COMMUNICATION. Edited by C. Merton Babcock. New York: Harper & Brothers, Publishers, 1958; pp. xii+436. \$4.00.

Designed to be used as a textbook in a basic communication course on the college level, *Understanding and Being Understood* co-ordinates instruction in listening, discussing, reading, writing, and speaking. This text aims at developing in the student an understanding of how and why people communicate as a basis for teaching the individual to communicate more effectively.

There are four major divisions plus appendices. The first division deals with the function, meaning, and structure of communication; with communication as a form of behavior; and with language as a symbolic system.

Part II is devoted to discussions and examples of the characteristics of effective communication. The basic elements dealt with are effective presentation, logic, organization, meaning, social acceptability and social responsibility.

Beginning with the third section specific skills are given special attention. Developing skill in receiving, reading, listening, and speaking are treated at some length. Gathering ma-

terials from secondary sources and writing the research paper as well as improving communication through audio-visual aids are included.

Part IV deals with special problems; e.g. asking and answering a question, making a single point, presenting written material orally, arguing for a point of view.

Appendix A has to do with improving voice and articulation. Breath control (production of sound, tone, pitch); the mouth, throat, and nasal cavity; lip and tongue activity; articulation of sound; and meaning in connected speech are given attention.

Appendix B is concerned with grammar. Parts of speech, the rules of sentence structure and of punctuation are briefly defined and illustrated.

The text is replete with illustrations and each chapter is terminated with a group of exercises designed to provide practice in areas of specific instruction. There is ample material for a semester but the book could be adapted for a different time period. It should be noted that communication in this text is regarded and treated as the interrelationship and interaction of various media. No one medium is isolated from another, but rather shown in its relationship to other media.

Ideas in Process "is designed to help the college freshman acquire mastery of four practical language skills: reading, writing, speaking, and listening." This anthology of essays should accomplish its purpose. If a tome, packed with valuable material, often repels the freshman by its size and weight, this compact volume may attract him.

The editor and the publishers have provided a book that fits the hand comfortably and that, outside and inside, is attractive. The essays invite reading. The titles are provocative. What freshman would not be encouraged by "Anybody Can Learn to Write," puzzled by "What's American About America?" amused by "The Case of the Disrespectful Mice" and "How to Tell Good Guys from Bad Guys?" Could he read and not be moved by the lyric conclusion of "The Bird and the Machine"?

As by-products of his interest, the young student may learn to recognize satire and irony, to understand implication, analogy, and fable, to detect fallacies, and to avoid the danger and dullness of stereotyped thinking.

The authors represented, though Melville and Mark Twain are included, are chiefly contemporary about three-fourths of the essays have been published since 1950. Eminent au-

thors represented are Thurber, Saroyan, Gilbert Highet, Steinbeck, Stuart Chase, and others.

Professor Babcock has provided each of the eight sections with a headnote and each essay with questions and exercises designed to create additional interest and offer further opportunities for the student to practice communication skills.

According to the publisher, the selections were "chosen for student interest." If the reactions to the book of approximately twenty students are indicative, the essays were well chosen. *Ideas in Process* should help to teach students "to think creatively, judge critically, and manipulate language in an intellectually mature manner."

JANETTE S. ROSENBERG
THELMA GOODWIN
Troy State College
Troy, Alabama

THE RIDDLE OF STUTTERING. By C. S. Bluemel, M.D., Danville, Illinois: Interstate Publishing Company, 1957; pp. 142. Hard-bound \$3.50, Paper-bound \$1.50. Therapy Records \$3.00.

SPEECH CORRECTION AT HOME. By Morris Val Jones, Springfield, Illinois: Charles K. Thomas Publisher, 1957; pp. xiv+138. \$4.75.

Doctor Bluemel refers to the title of his book by stating that the riddle of stuttering has a number of components dealing with the personality of the speaker, his neuro-muscular reactions, incoordinations which include poorly organized speech, and a disturbance in his verbal thinking. He states that stuttering is non-organized speech and stammering is disorganized speech. He makes the distinction that while non-organized and disorganized speech seem much alike to the observer, there is a difference. Non-organized speech, or stuttering, is the imperfect or non-fluent speech which occurs during the organizing period of childhood. It is speech in the making. Disorganized speech, or stammering, is speech in the unmaking. The disorganization appears when the speech function is insecurely established. It may become disorganized by an impact of stress when speech patterns were insecurely organized prior to trauma.

In discussing therapy, the author states that in the older approach to the problem, attempts were made to remove the impediment in the expectation of disclosing a normal pattern of speech which presumably lay beneath. This concept was erroneous, for the underlying

speech is not a fluent pattern, and the overlying disorder is not a simple impediment.

The clinical picture may be one of non-organized speech, one of disorganized speech, one of speech effort, one of aversion, or one of mixed components. One cannot treat the speech impediment as a unit disorder. The therapist must orient himself in a clinical situation taking into account specific situations in which the patient uses his speech, family and home situations and environments.

Speech training should be in the sensory area, in the proper direction of the speech reflex since the child learns speech by hearing good speech and imitating it. Because the stammerer blocks in silent thought just as he blocks in spoken speech, though with less severity, therapy in the speech class should consist of the reorganization of mental speech. This can be done in three stages: establishing that talking is patterned by thinking, presentation of a good pattern of verbal thinking, and establishing the habit of fluent thinking.

The author has prepared four 12-inch long-play therapy records which can be obtained from the publisher. They are:

- No. 1. Record for Children (Verses and Stories).
- No. 2. Record for Young People (Pony Express Boy).
- No. 3. Record for Young People and Adults (Proverbs and Fables).
- No. 4. Record for Adults (Some Philosophic Thoughts).

In his book, Morris Val Jones presents information concerning speech problems in simple non-technical language showing how friends and family members may help persons with difficulty in oral communication. Although the book contains practical therapy suggestions, the introduction clearly specifies that it is not intended to replace the therapist and that consultation with a speech therapist is desirable in every case. To help the parents in locating a speech therapist, the author lists two specific sources of information about speech therapists: the American Speech and Hearing Association and the National Society for Crippled Children and Adults. He also refers to two other local agencies: the county medical associations and and local school authorities.

A direct approach to the lay reader advises him what to do and how to do it in simple lessons which are included. In the chapter on articulation problems specific books and phonograph records which can be used as helps in therapy are listed. Basic ideas regarding the application of speech are presented. Section

headings printed in bold type stand out as advice to parents: **Let Him Babble, Be A Good Speech Model, Encourage Him To Talk, Surround Him With Speech Stimulation, Have a Story Hour, Use Phonograph Records, Buy Toys Wisely, Help the Child Gain Experience, Permit The Child to Grow Up, and Provide Outside Contact.**

The development of speech from undifferentiated sounds to meaningful language is presented with instructions for parents to help the child in the acquisition of speech. Since the responsibility of speech rides with the parents, suggestions are offered for them to live up to it.

Bibliographic references at the end of each chapter refer to books which those in the field consider standard texts and references.

In general, this book is a parent manual for a program established by a therapist. It can be of considerable help to persons who are interested in this field, its techniques, and home help which can be given. It should help the parents appreciate the work of a therapist and offer the therapist a handy reference to suggest to parents who ask for suggested readings on speech problems and techniques they can employ in certain types of speech cases.

ALFRED J. SOKOLONICKI
Marquette University

PRACTICAL SPEAKING FOR THE TECHNICAL MAN. By John F. Dietrich and Keith Brooks, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1958; pp. ix+310. \$4.50.

The authors of this book state that its intent is to provide a practical solution to the everyday speaking problems of the technical man. This they have done. By "the technical man" they mean scientists and engineers particularly.

The fifteen chapters of the text proper cover these areas: why speak; the keys to effective speech; alert your mental attitude; understand your listeners develop your purpose, subject, and material; organize your speech; make your information clear; make your information interesting; learn to persuade; be visually forceful and direct; be vocally distinct and pleasant; preparing the oral technical report; holding the interview; conference speaking; and participating in the business meeting.

Most of the material in these chapters is on the *how*—e.g., how to outline a speech. This is balanced, on the other hand, by a discussion of the *why*, as in the chapter on the listener, where the listener is well analyzed. Highlighted

in the chapter, "Understand Your Listener," is a fine discussion of the listener's basic drives, a profile of the listener, and controlling factors in the listening group. There are three appendixes: (1) discussion questions pertaining to each chapter, (2) a speaking effectiveness scale, and (3) a sample speech by Thomas E. Murray, Commissioner, United States Atomic Energy Commission, Washington, D. C.

Well thought out and useful exercises found at the end of each chapter furnish the student with activities that will aid him to understand and sharpen his skill in speaking. Immediately following these exercises, in a unique feature of the book, are *Formulas*, or scales, that may be used as evaluation instruments. The speaker's proficiency is checked in the particular type of activity he has been assigned. Since these check lists are actually the formulas, the scientifically minded student may find them intriguing and helpful. On the other hand, many of the items are highly subjective (e.g., "being mentally alert when speaking," to be rated from 1 to 5 by the speaker himself, and later by a listener) so that some students may find them difficult or even impossible to utilize satisfactorily.

Students in science and engineering will be surprised and impressed with the many fine examples from deans of engineering colleges, consultants, outstanding scientists, and successful engineers. This adaptation to the student's interests and needs is also carried out in the excellent graphs and photographs throughout the book. Those who teach three-hour speech courses to engineers and who want a book designed specifically for those students will appreciate this book because of the fresh approach; the clear, readable style; and the excellent selection of material and illustrations. This reviewer is very glad to recommend it.

WESLEY WIKSELL

Louisiana State University

ARE YOU LISTENING? by Ralph G. Nichols and Leonard A. Stevens. New York: McGraw-Hill Book Company, Inc., 1957; pp. xii+236. \$3.75.

If you are a teacher, counselor, executive, salesman, student, or plain human being, you spend more time in listening than in any other communicative activity. Yet Nichols discovered that immediately after the average person has listened to someone talk, he remembers only about half of what he has heard, regardless of how carefully he thinks he has listened.

Better understanding of what we hear is therefore the aim of Nichols and Stevens. Could you use forty-four suggestions on the topic of how to teach listening? They are here in crisp detail. Would you be aided by six tips on non-directive listening? Try Chapter 4. Would you care to have a quick explanation of two main systems of notetaking? That is here, too, as are suggestions for the uses of oral reading and dozens of other adjuncts to better listening.

Broader in scope and looser in structure than the first six chapters of *Listening and Speaking* (Dubuque, Iowa: William C. Brown Company, 1954) by Nichols and Thomas R. Lewis, the present writing has strong popular appeal. A profusion of interesting examples and an easily readable style mark the twenty-three short chapters. Bibliography and index are valuable bonuses.

KENNETH HARWOOD

University of Southern California

SPEECH PRACTICES, A RESOURCE BOOK FOR THE STUDENT OF PUBLIC SPEAKING. by Waldo W. Braden and Mary Louise Gehring. New York: Harper & Brothers, 1958; pp. viii+168. \$3.00.

Professors Braden and Gehring have not written an ordinary textbook. It is not likely to appeal to the teacher who insists that his students fill their memories with predigested principles. It should delight the teacher who believes that his primary function is helping students make their own discoveries and develop their own resources.

The method of the book is deceptively simple. Most chapters are opened with a brief but apt statement of their reasons for being. Then a speech or a series of good and/or poor speech experiences is presented. This is usually followed by a list of searching questions which lead the alert reader to provide his working body of principles and practices. Check lists or evaluation sheets are included when necessary. Then a comprehensive bibliography is appended for further study. In essence, then, this is a careful application of the case and problem methods to public speaking.

The speeches, the speaking experiences, and the questions are shrewdly selected. Partisans might object to the listing of Dwight Eisenhower as one who has "put the ideals of the nation into powerful and compelling language." Some instructors might question the authors' exclusion of Rudolf Flesch and other members

of the "intelligibility" school from the section dealing with style. Still others might question the brevity of the section labeled "Types of Speeches." But controversy-minded students and faculty will delight in the profusion of practical thought-provokers like successive drafts of important contemporary speeches, speaking outlines of actual speeches, and inside information on the speech habits of good and important speakers of our acquaintance.

Although brief, the book contains more than enough material to stimulate the teacher and the student to more analytical thinking and talking. And how welcome is the authors' simple style and tight organization.

Speech Practices is a superior book. It could well be your text in advanced public speaking and speech composition.

DAVID POTTER
Michigan State University

THE DRAMATIC EXPERIENCE. by Judah Bierman, James Hart, and Stanley Johnson. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1958; pp. vii+549. \$5.75.

The Dramatic Experience is a good title for the book which Bierman, Hart, and Johnson have written. The authors have divided the book into two parts. The first part includes a discussion of what constitutes a play, how to get the most from reading one, and also what the authors call the elements of drama—action, theme, and character. The second part considers the major modes of drama—comedy and tragedy.

To make the discussion more vital, at least one play has been included to represent each element and mode. Thus references need not be general or to plays with which the reader is unfamiliar, but can be to specific characters, ideas, and lines from plays included in the book.

There are eleven plays in the volume, including Joseph Hayes' "The Desperate Hours" (1955), "Everyman" (ca. 1495), Robert Sherwood's "Abe Lincoln in Illinois" (1938), Ibsen's "The Wild Duck" (1885), Saroyan's "The Time of Your Life" (1939), Shaw's "Caesar and Cleopatra" (1912), Shakespeare's "Twelfth Night" (1600), Sophocles' "Oedipus Rex" (429 B.C.), Shakespeare's "Othello" (1604), Federico

Garcia Lorca's "Blood Wedding" (1933), and Arthur Miller's "Death of a Salesman" (1949). Although one might choose other representative plays the authors have certainly provided some excellent and pertinent discussion based on their own selections.

The opening discussion, *On Reading Drama*, is lively and stimulating. The information is well organized, and provides specific suggestions for the reader to follow in order best to understand and enjoy his play. I am of the opinion that the discussion on the reader as designer and director could and should have been expanded somewhat. The person who knows nothing of the theatre would not get enough help from the discussion to do him much good.

On the other hand, the introductory discussions on the major elements of action, theme, and character are vivid, clear, and informative. I found myself reading material with which I am familiar with considerable interest, because of its style and general development.

The discussion of the modes of drama in the second part of the book is good as far as it goes. Its strength, as in the first part, is in the specific references to the plays in the book.

In a constructive way I feel I should point out that I missed not having a preface, foreword, or introduction. I can recognize an argument for the omission, but, for a book of this nature, a purpose is served in having one. Further, in the first part "The Dramatic Experience" and "The Reader in Three Roles" should, as headings, have been set in uniform type and like position on the page. Likewise, I could find no reason for setting "Farce" up as a special heading in the discussion on Comedy and then using no others. These things are, of course, relatively minor, but they are not altogether unimportant.

By and large this should be a very useful volume for introductory courses on drama appreciation. I plan to use it. Certainly, many of our English teacher colleagues who present drama courses could gain some helpful information from its use.

MCDONALD W. HELD
Howard Payne College
(Brownwood, Texas)

IN THE PERIODICALS

Erik Walz, *Editor*

Assisted by Marianne Jaffe

COMMUNICATION—GENERAL

TEWELL, FRED. "How Negroes Communicate in an American Community," *Today's Speech*, Vol. VI, No. 2 (April, 1958), 15-17.

Mass media of communication was used to evacuate a southern city during a mock air attack. The Negroes were the only group who did not evacuate on the selected day. As a result of this incident, a study was made to find out what channels of communication they used. This article presents the findings of this study with the final implication that "free flowing channels of communication do not exist."

AVERY, BARBARA. "Is Your Mommy Home, Precious?" *Today's Speech*, Vol. VI, No. 2 (April, 1958), 11-13.

The author tells, in no flattering terms, of her experiences in an insurance office speaking to several hundred women a week. In an amusing manner, she describes vividly the types of voices heard over the telephone.

SMILEY, MARJORIE B. "Do Your Classroom Procedures Really Teach Communication?" *The Education Digest*, Vol. XXIII, No. 9 (May, 1958), 46-48.

It is the writer's opinion that students experience during class-hours too much "teacher-dominated, teacher-directed, and teacher-evaluated" communication. The article presents three important occasions wherein communication can be taught as a social process. Emphasis is placed particularly on the students ability to listen critically and sympathetically to each other through the medium of small discussion groups.

EDUCATION

EUWENNA, BEN. "The Center of Liberal Education," *Today's Speech*, Vol. VI, No. 2 (April, 1958), 3.

The author states that training in language skills, written and spoken, is the core of a liberal education. A desire to speak and write

well, practice, and a responsibility to the written and spoken word are essentials for a

DERTHICK, L. G. "Speech Needs In Our Public Schools," *Today's Speech*, Vol. VI, No. 2 (April, 1958), 4, 26.

In this article, Mr. Dertthick, Commissioner U.S. Office of Education, presents his philosophy of Speech Education. He stresses the need of special courses in speech and speech education for elementary and high school teachers. Likewise, the college student, who becomes an English teacher, should have adequate preparation in the area of speech. Finally, Mr. Dertthick, points out the importance of the speech correctionist as a member of a school staff.

HENRY, GEORGE H. "Toward A Theatre For mastery of the language arts. Courses and discipline, need to be tougher according to the writer.

HENRY, GEORGE H. "Toward A Theatre For Our Time," *Educational Theatre Journal*, Vol. X, No. 1 (March, 1958), 1-10.

This address was given by George H. Henry at the annual Convention of the American Educational Theatre Association 1957. The author's thesis states that "the school and college theatre—must accept the educational element as its special, additional task, if it is to strengthen or save the theatre in a democracy." According to the writer, "Educational theatre is the key to the creation of a theatre for our age."

EISENSTADT, ARTHUR A. "Who Teaches Speech," *American Childhood* (May, 1958), 26-27, 62.

An analysis is presented of five influence areas in the speech education of children. The conclusions presented are: (1) Speaking habits are learned from outside sources (2) Speech and English teachers have less influence than supposed (3) Children are influenced by language used around them (4) Parents influence is greatest in pre-school child and (5) Kindergarten and first grade teachers have a strong influence in the child's speech habits. In conclusion, the article gives a few suggestions on

how speech training can be taught in classroom situations.

NEWBURN, H. K. "Television and the Future of Education," *The Educational Forum*, Vol. XXII, No. 4 (May, 1958), 389-399.

As an educator, the author has been disturbed by the indifferent attitude of his colleagues toward the use of television for educational purposes. This article sets forth many excellent suggestions and comments for further study by educators. As the writer points out in his concluding remark, "The promise of television for education is great indeed. Its achievement will be realized only through the cooperative efforts of the administrator, the scholar, the teacher, and the communications expert."

DUNKEL, HAROLD B. "Viewing Educational TV," *The Education Digest*, Vol. XXIII, No. 9 (May, 1958), 16-18.

The writer in his attempt to learn something about educational TV found it revolved about two contrasting points of view. It was either completely worthless or it was the only hope for education. The remainder of the article deals with the shortcomings and effectiveness of educational TV. The writer does not as yet seem convinced but it is his hope that Educational TV will advance and make use of its potentialities.

PUBLIC SPEAKING—DISCUSSION—DEBATE

HILDEBRANDT, EMERY V. "Senator Wayne Morse On Speech Preparation," *Today's Speech*, Vol. VI, No. 2 (April, 1958), 7-9.

A series of questions, with reference to the preparation of a speech, were submitted to Senator Wayne Morse by the author as part of his work on an M.A. Thesis. The answers to these questions by Senator Morse gives us a clear insight on his speech methods and philosophy.

CROCKER, LIONEL. "The Break With Elocution—The Origins of James A. Winans' Public Speaking," *Today's Speech*, Vol. VI, No. 2 (April, 1958), 23-26.

The author has chosen for publication excerpts from the letters of James A. Winans which trace the development of his book *Public Speaking*.

OLIVER, EGBERT S. "Who's for Conversation," *Today's Speech*, Vol. VI, No. 2 (April, 1958), 5-6.

Some very good advice is presented on the

art of conversation and discussion. But as the author points out, "Not all discussions—or conversations—lead to wisdom: but wisdom is more likely to come to people who engage in true conversation than to those who do not."

PERKINS, FLORA C. "How To Be Important Without Being Impossible," *Today's Speech*, Vol. VI, No. 2 (April, 1958), 9-10.

With a good sense of humor, the author analyses some of the objectionable qualities found in lecturers. At the conclusion of her article, she cites several successful, important speakers and the reasons for their success on the speaker's platform.

JOHNSON, LOIS V. "The Process of Oral Reporting," *Elementary English* (May, 1958).

The author discusses the problems of the oral report at the elementary school level. A useful check list or guide to evaluation for the teacher is included. In order that the children understand what constitutes a good oral report, group discussion methods and a teaching chart are suggested.

ORAL INTERPRETATION

COGER, LESLIE IRENE. "Let's Give A Reading Recital," *Dramatics*, Vol. XXIX, No. 7 (April, 1958), 15, 27.

In previous articles, the author has dealt with the interpretation of prose, poetry, lyric, narrative and dramatic material. In this article, she suggests how to put them together for a reading program. Variety, unity, choice of material, form, arrangement and unification of selections are discussed.

OKEY, LA MONT L. "Oral Reading for Time and the Essence," *Critique*, Vol. 1, No. 2 (May, 1958), 46-49.

Advice is given to the student who is looking for material to read aloud. He should first judge the selection from the standpoint of his own interests and experiences. Secondly, poetry and prose should have literary value. Finally the student should look for a selection which is "written in concrete and vivid words about real, 'living' people with good mental-emotional balance."

DE BASE, LUCY. "Fun with Poetry," *Elementary English* (May, 1958) 299-301.

A class of second and third graders was stimulated by their teacher to bring poetry to class to read aloud. In this manner, their ears became attuned to rhythms, beat, word combinations and expression. Then the chil-

IN THE PERIODICALS

dren began creating their own poetry. Several examples are given in the article.

DRAMATICS

MORRISON, JACK. "Educational Theatre, A Working Myth," *Educational Theatre Journal*, Vol. IX, No. 4 (December, 1957), 273-279.

The author makes a plea that educators develop a theory and, ultimately, a philosophy for educational theatre. The work, the over all concepts and standards of educational theatre should be clarified, otherwise, if it is not, "humanities and the sciences have a right to demand that we meet their standards or get out."

SHIELDS, BARBARA M. "What Is Your Goal In High School Theatre?" *Dramatics*, Vol. XXIX, No. 7 (April, 1958), 14, 28.

The writer first makes a careful distinction between the "actor-minded teacher" and "the director-minded teacher." Drama students and teachers alike are challenged by the author. Teachers should find the opportunity to develop the directorial gifts of students. The author feels it is equally important to teach direction as well as acting. She concludes with an analysis of the character building qualities a student gains from this type of experience.

SMITH, ROSS D. "Purdue University Theatre," *Dramatics*, Vol. XXIX, No. 7 (April, 1958), 12-13, 29.

Those who are interested in knowing about theatre facilities and the curriculum in drama offered by a state university such as Purdue, should find this an enlightening article.

CLARK, MORT. "Our European Tour," *Dramatics*, Vol. XXIX, No. 7 (April, 1958), 31.

This is a brief account of the Alfred State Tech Drama Clubs tour of military installations in Europe. This tour was sponsored by the Department of Defense. The clubs performed *The Male Animal* and *Our Town*.

TRUMBO, CHARLES R. and POLLYANN. "From Katherine Howard to Mary Tudor," *Dramatics*, Vol. XXIX, No. 7 (April, 1958), 18, 26.

The authors are continuing in this issue descriptions of costumes worn by royalty. Again two sketches are submitted with the article.

DUSENBURY, DELWIN B. "American Musical Comedy: 1900-1920," *Dramatics*, Vol. XXIX, No. 7 (April, 1958), 19, 25.

The author, in this second article, continues

with the history of the American Musical Theatre. With so little space available, it amounts to a listing of prominent names with dates in musical comedy up to 1920.

MITCHELL, JOHN D. and MIRIAM. "The Theatre in Russia," *Today's Speech*, Vol. VI, No. 2 (April, 1958), 19-22.

In 1956 the authors had the opportunity to travel extensively in Russia and gather some first hand general impressions of Russian theatre arts. Drama, ballet, opera, one musical and a puppet show are discussed with perception and enthusiasm.

WILSON, GARRETT B. "Some Qualifications of the Successful Actress," *Educational Theatre Journal*, Vol. X, No. 1 (March, 1958), 11-20.

The author attempts to answer the question: "What are the qualifications for success in acting?" His study takes into consideration actresses of the American stage from Mary Ann Duff to Minnie Maddern Fiske. There is a short discussion on the styles of acting of this period covering the classic school, school of emotionalism, personality school and the modern school. According to the author, the style or school of acting affected success. The basic qualifications for success may be summarized as follows: Expressiveness of face, gesture and movement, voice, intelligence, imagination, sensibility, magnetism, tragic intensity, and training.

DEER, IRVING. "Speech As Action in Chekhov's *The Cherry Orchard*," *Educational Theatre Journal*, Vol. X, No. 1 (March, 1958), 30-34.

There are many difficult problems for both director and actor in the study of Chekhov's plays. "To discover and express the dramatic significance of Chekhov's dialogue" is one of the major problems, according to the author. Illustrating with speeches from the text, the author shows how Chekhov's dialogue is not irrelevant but "the essential expression of the central conflict."

GRAVES, RUSSELL. "The Nature of Mime," *Educational Theatre Journal*, Vol. X, No. 2 (May, 1958), 101-103.

In this analysis on the nature of mime, the author discusses the three essential stages of a mimed performance: that of analysis, synthesis and communicative effort. For the student of acting, it is well worth noting that "Mime lies at the very basis of dramatic understanding and should form the core of the student's introductory work in drama."

COLE, WENDELL. "The Grand Tour," *Educational Theatre Journal*, Vol. X, No. 2 (May, 1958), 113-119.

This article should prove invaluable to students of theatre history. It is intended particularly for the student who plans a trip to Europe in order to study the changes and trends in theatre architecture. The list is fairly comprehensive of the existing theatres in Western Europe. The author begins with the Theatre of Dionysius in Greece and ends in our own times with a description of the City Theatre in Malmo, Sweden and the Vienna Opera House, where probably, the most significant architectural advances have been made.

SAINT-DENIS, MICHEL. "Reflections on the Russian Theatre," Vol. XLII, No. 6 (June, 1958), 12-13, 72.

Michel Saint-Denis, the noted French director and teacher, gives some interesting impressions of the present day Russian Theatre. He found the sets, aliveness of direction, teamwork, individual talent especially noteworthy in the productions by the Moscow Art Company. However, Mr. Saint-Denis does not confine his comments exclusively to individual productions. His impressions range over many and varied aspects of theatre conditions in Russia.

SAYLER, OLIVER M. "Repertory Now," *Theatre Arts*, Vol. XLII, No. 6 (June, 1958), 22-24.

The author, in his opening statement, says, "This magazine favors a fresh attempt to re-establish the repertory production of plays on the legitimate stage in America. Now!" He discusses five requisites of successful repertory operation: (1) Rotation of plays, (2) Endowment, (3) Executive skill, (4) A new theatre, (5) The director. A case for repertory theatre follows with special attention "to its handicaps and obstacles."

HERMAN, GEORGE. "The Illegitimate Art," *Critique*, Vol. I, No. 2 (May, 1958), 21-32.

Mr. Herman continues in this issue with Part III of his "An Apology To and For American Musical Theatre." Part III is entitled "The Adolescence of The Illegitimate Art" and begins with the production of "The Black Crook" (1866). The infancy of American Musical Theatre, the influence of Vienna operettas, the eras of the Personality, the Libretto, the Composer and Musical Adaptation are discussed. Part IV is entitled "The Future of the Illegitimate Art" and the author answers the question, "Why has the educator waited so long in considering musical theatre

as a fit subject for analysis and study?" It is his belief that Catholic institutions should prepare students in this field of theatre and should also encourage the production of original musicals.

COE, RICHARD L. "Arena Stage: Washington's 'Old Vat'," *Theatre Arts*, Vol. XLII, No. 4 (April, 1958), 66, 85-87.

The drama editor of the Washington "Post and Times Herald" presents some valid arguments for theatre away from New York City. Arena Theatre in Washington according to the author, "has become a vital part of the capitol's cultural life. It is a unique operation, but beyond that, it offers object lessons for theatre on a national level."

FELLOWS, MALCOLM STUART. "Why Can't the Cast Learn to Speak?" *Theatre Arts*, Vol. XLII, No. 5, (May, 1958), 70.

A British teacher-playwright makes a few comments on the speech and accents of the New York production of "My Fair Lady." His impressions are not too favorable. He hopes that more attention to "accuracy and authenticity" will be given the London production.

NATHAN, GEORGE JEAN. "The Stage as Self-Poisoner," *Theatre Arts*, Vol. XLII, No. 7 (July, 1958), 9-11, 79-80.

The editors of *Theatre Arts* in an introduction to this article inform the reader that they are "understandably proud to present George Jean Nathan's final essay on theatre—literally his last word on the state of the American stage, which he served for more than fifty years."

RADIO—FILM—TELEVISION

ALLAN, ALFRED K. "The World's Favorite Religious Film," *Dramatics*, Vol. XXIX, No. 7 (April, 1958), 11, 31.

Here is a brief account of the far-reaching effect that Cecil B. DeMille's film, *The Kings of Kings*, has had throughout the world. The author tells something of the making of the actual film and how a religious atmosphere was maintained throughout the filming of this great drama. He concludes with some interesting statistics concerning its nation and worldwide distribution.

SAMPLE, WILLIAM D. "Minor Minority Broadcasting," *Today's Speech*, Vol. VI, No. 2 (April, 1958), 13-14.

For thirty years radio dominated the field of entertainment but with the advent of tele-

vision lost its importance. The author sees a trend back to radio but only if the networks begin to create, explore and experiment with imaginative programs. He feels that "The future of radio, both educational and commercial, is dependent upon the imaginative and creative minds now enrolled in our colleges and universities."

DUNHAM, HAROLD. "Mae Marsh," *Films in Review*, Vol. IX, No. 6 (June-July, 1958), 306-321.

This article should serve as a reminder to those readers who wish to refresh their memories about the silent pictures. It is an autobiographical account of the career of Mae Marsh. Fifty-four of her pictures are listed but only two will be mentioned here. These two

"The Birth of a Nation" and "Intolerance," both directed by D. W. Griffith, made her world famous.

SCHAEFER, GEORGE. "Theatre Versus Television," *Theatre Arts*, Vol. XLII, No. 5 (May, 1958), 33, 95.

The writer, who has worked as a director in both the fields of theatre and television, gives his answer to the question so often asked him, "Theatre or television—which is the better medium for the director?" The pros and cons are discussed by the author but he has no definite answer. He is convinced, however, that "In either medium, if the story is good, the characters are interesting, and the actor's first-rate, a director is limited only by his industry, imagination and that thing called talent."

AUDIO-VISUAL AIDS

Jon Hopkins, *Editor*

WINNERS IN THE NATIONAL CONTEST

IN PUBLIC DISCUSSION. National Tape Repository. Kent State University, Kent, Ohio. Reduplication: \$1:00; school desiring recording to supply the Repository with a blank tape. No other fees.

The five available twenty-five-minute recordings, four of which won national championships on as many different questions, provide an excellent opportunity for observing strengths and weaknesses in roundtable discussion when prepared as a public program. The four national winners and their questions are: University of Texas, 1955, "How can the American educational system best meet the needs of our society?"; University of Virginia, 1956, "How can we best implement the decision of the Supreme Court on school integration?"; University of Texas, 1957, "What should be the role of the United States in the Middle East?"; St. Mary's University (Texas), 1958, "How can our colleges and universities best meet the increasing demand for higher education?" The second-place winner that is included is the tape from the University of Virginia in 1957.

The correct viewpoint for considering each tape is that of a radio listener attending to a program which is primarily informative but which also should be kept interesting. However, although the tapes are programs—which were planned and probably rehearsed—and are not group thinking at the time of its creation, the well-known pattern of problem solving is easy to observe.

Those who will profit the most from listening to these tapes are students who are enrolled in classes in discussion or who are themselves preparing for contests. Such points as introduction, organization, conclusion, internal summary, use of evidence, factors of interest-ness, give-and-take participation, and leadership are worthy of observation. Despite the fact that these are championship tapes, chosen through preliminary, semifinal, and final rounds, critics will find both faults to avoid and virtues to emulate.

WAYNE N. THOMPSON
University of Illinois (Chicago)

SCENERY CONSTRUCTION FILMSTRIPS.

Comma, Inc., 1104 Fair Oaks Ave., South Pasadena, Calif. Three filmstrips by Robert H. Johnson, Instructor in Drama, Univ. of Southern California. Sale: \$6.50 each or \$16.50 for three. Rental: Apply.

"The Simple Flat" (67 frames in color)

"Complex Flats" (49 frames in color)

"Handling Flats" (32 frames in color)

As the first caption for the first filmstrip states, "This filmstrip describes the step-by-step process of building a simple flat for use in school, college, church, or community productions. An attempt has been made to create situations similar to those found in most schools. Neither complicated machinery nor elaborate materials have been used in this project."

The simple flat which is pictured shows all the parts of the flat clearly labeled with standard stage terminology. The materials and dimensions to be used in construction are pictured and described. Unfortunately, not much is said about the measuring of lumber, a most important step if you are to have the proper lengths before sawing. A very practical way of insuring that the stiles and rails are butted together at right angles is presented. The filmstrip suggests reinforcement of the stiles and rails with clinch nails since the average hardware store does not carry clout nails. The clout nail is readily available from the average theatre supply company.

There are several points which seem to limit the effective use of this filmstrip. The student is likely to become confused because the placement of the keystone over the toggle bar and stile was not pictured as the caption said it should be. An instructor could make easier reference to a particular frame if the frames were numbered. The method suggested for gluing the covering material to the frame is probably too difficult for the non-professional. The tack method is much easier.

The second filmstrip clearly presents the steps in the construction of a simple window, an arched window, and a door. Such points as

these are shown: placement of the lumber pieces for the windows and doors; how to place and attach the sill iron for the door; and how to hinge three flats to make a 3-fold unit. It is interesting to note that both window flats were completely covered with muslin and then the window spaces were cut out.

One criticism of the "Complex Flats" filmstrip concerns the perspective of the flats as they were pictured on the stage floor with the stiles perpendicular to the camera. The pictures would have been more helpful had the camera been placed directly overhead and looking down at the flats.

Both of the above filmstrips would be helpful pictorially in a situation where a shortage of materials did not permit each student to actually build a variety of flats.

"To the stage hand without experience, a flat is a clumsy piece of scenery to move. A flat is unwieldy, not necessarily because of its weight, but because of its cumbersome size." With this introduction the third filmstrip, "Handling Flats" presents five procedures designed to show the student how to handle a flat without injury to himself or damage to the flat. The author cautions that the mishandling of any flat usually results in torn or stretched muslin, therefore, "All handling should be done on the stiles, rails, or toggles."

How to handle flats must be a part of the student's knowledge but the procedures are probably better learned through actual demonstration and practice than through the viewing of a filmstrip. Of course, if one has no actual flats, this filmstrip would be helpful.

J. ALAN HAMMACK
Central Michigan College

PUBLIC SPEAKING: MOVEMENT AND GESTURE. Coronet. 15 minutes. Sound. Black and white \$55. Color \$100. Collaborator: Karl F. Robinson.

The "language of action" is the focal point in this film. Posture, bodily movement, and gesture are the three aspects of this which are considered. Use is made of student speakers and one experienced speaker, in conjunction with narration to indicate desirable forms and characteristics of these three parts of the language of action. At times the speaker's words are heard, lending more reality to the movements and gestures which are being observed.

Unfortunately, while the explanation of the language of action given in the film rests firmly on sound speech principles, the execution of these principles by the model speakers is such that a beginning student of speech may be hard put to see where the principles have been applied. This is particularly true in the section dealing with bodily movement, but judicious commentary by the instructor should make this a valuable classroom aid.

KENNETH D. BRYSON
Montana State College

PROPAGANDA TECHNIQUES. Coronet Instructional Films. 11 mins. Sound. Black & White. Sale: \$55. Rental: \$1.50.

This film purports to show that propaganda is important in our society. In doing this, it also illustrates the now famous seven "ABC's" of propaganda analysis used by the Institute of Propaganda Analysis which was founded in 1937.

Interviewing a campaign manager in a mayoralty election, a student elicits an explanation of the place of propaganda in our society, how propaganda is detected, and how it may be evaluated. The manager shows how propaganda was helpful in war time, e.g., "share the meat program," and in peace time, e.g., "give to the Red Feather Campaign."

The seven techniques used by the propagandists are then illustrated. They are: name calling, glittering generalities, transfer, testimonial, plain folks, card stacking, and band wagon. The mayoralty race provided excellent examples of each technique, for example, the "transfer" device on the poster, "Butler's A Real American." Good variety is achieved in illustrating the other techniques by the use of recordings, film clips, public speeches, etc.

The student remains puzzled, wanting to know what *can* one believe. His mentor on this occasion advises him to "weigh the facts against the purposes," and suggests grist for the mill of analysis—Nazi propaganda, U. S. elections, and the like.

Concerning the technical aspects of the film itself, the sound is fair, the photography is good. It could be used for public speaking classes on the senior high school and college levels to advantage.

DWIGHT L. FRESHLEY
Vanderbilt University

THE BULLETIN BOARD

Ordean G. Ness, *Editor*

CONFERENCES, CONVENTIONS, FESTIVALS, INSTITUTES, AND WORKSHOPS

William Morgan was the director of the first Summer Theater Workshop at the University of Minnesota Duluth Branch. During the five-week term, the Workshop produced *The Warrior's Husband*, *The Enchanted*, and *The Love of Four Colonels*. Graduate, undergraduate and high school students were enrolled.

The Sixth Annual Summer Speech and Hearing Clinic at Duluth Branch had 63 children enrolled for the eight-week session. Ten student clinicians participated.

The annual meeting of the North Central Theatre Association will be held at the University of Minnesota Duluth Branch, November 7 and 8. Dr. Harold L. Hayes, Associate Professor of Speech and director of the University Theatre, is President of the Theatre Association.

The Sixth Annual Speech and Drama Workshop for teachers and high school students was held July 21 to August 2 at Southwest Texas State Teachers College (San Marcos). James Barton directed the workshop, and guest instructors included Glenn Capp, Chloe Armstrong, Nan Elkins and Jerry Powell. Plans are now being made for the annual SWTSTC Speech Festival, December 12 and 13.

The second NAEB Educational Television Station Management Seminar was held on the University of Wisconsin campus, August 24 to 28. Participants came from ETV stations across the country. The program was arranged by Richard L. Rider of WILL-TV at the University of Illinois.

The University of Southern California Speech Department sponsored its second Western Forensic Institute this past summer. Twenty-four high school students participated in the four-week program, directed by Dr. James H. McBath. The staff included Milton Dobkin, Jarold Goodman, Dr. Jack Howe, and Lee Roloff.

The Summer Speech Institute program at the University of Wisconsin this year focused on theater and television. Playwright Howard Teichmann and TV-film actor James Daly were featured speakers. A demonstration on "the growth of a script" was presented by Edward Kamarck of the Wisconsin Idea Theatre. Lewis Freedman, former producer of "Camera Three," conducted a demonstration of differences between theatre and television techniques of direction.

The second Annual Conference on Elementary Speech Education, sponsored by the Mississippi Speech Association, was held at the University of Mississippi on June 27 and 28. John J. Pruis of Western Michigan University and Mrs. Robert Schwartz of the Children's Theatre Conference were the guest consultants. Over 150 supervisors and teachers attended.

CURRICULA AND FACILITIES ADDITIONS

The Department of Speech at Illinois State Normal University is looking forward to moving into its new quarters in the Centennial Building now under construction. A well-equipped little theater with workshop and housing for general speech classes are to be provided. These facilities will be ready for occupancy by the fall semester of 1959.

A new Division of Mass Communications has been set up in the College of Communication Arts at Michigan State University. Included in it will be the School of Journalism and the newly created Departments of Advertising and of Radio-Television-Film. Head of the last of these is Professor Leo Martin. A new program in general communication arts leading to the Ph.D. degree has been approved.

Michigan State University is working actively with the federal government's International Cooperation Administration to develop a special communications program. Involved are people in Speech, Journalism, and Audio-Visual Education. The purpose of the project is to develop instruction which will help the various observers and trainees sent to this country by

their own governments to do a better job of communicating what they have learned in the United States upon their return home. The plan is to set up a week's intensive training to be given in Washington, D.C., immediately prior to the man's return. Teams from M.S.U. will be taken to Washington from time to time beginning this fall to conduct these training sessions. Coordinator for the program is Dr. David Berlo. Speech personnel who will participate include Dr. Fred Alexander, Dr. Kenneth Hance, Dr. Ralph Leutenegger, Dr. David Ralph, and Dr. Gordon Thomas.

The Department of Speech at the University of Minnesota Duluth Branch is occupying new quarters this fall on the ground floor of the new Humanities Building on the new 200-acre campus of the Branch. Included in the facilities are class rooms, offices, and a Speech and Hearing Clinic which has a suite of diagnostic and therapy rooms, laboratory, and a sound proof audiometric testing room. The class rooms are separated by control rooms which are designed for future dual utility as control rooms for class activities and for radio and TV broadcasting. A studio theater has also been completed at the Duluth Branch. The stage features a balcony which completely encircles the back of the stage. There are acting areas forward of the proscenium arch on both stage right and stage left. The theater was designed by Harold Hayes and William Morgan of the University Theater.

IN THE CLINICS

A two-week seminar on the Rehabilitation of Adults with Language and Auditory Disorders was held on the University of Wisconsin campus this past summer. The seminar was co-sponsored by the Department of Speech and the Federal Office of Vocational Rehabilitation. Its purpose was to provide postgraduate study and training at a professional level for practicing speech and hearing therapists to enable them to work more effectively with adult disorders. Seminar participants came from fifteen states from all sections of the country. The distinguished staff of lecturers included: Virgil Anderson of Stanford University, Harlan Bloomer of the University of Michigan, Leo Doerfler of the University of Pittsburgh, Jon Eisenson of Queens College, LeRoy Hedgecock of the Mayo Clinic, James Jerger of Northwestern University, Kenneth O. Johnson, executive secretary of ASHA, Frank M. Lassman of the University of Minnesota, Dr. J. M. Nielsen of the UCLA School of Medicine, Joseph M.

Wepman of the University of Chicago, Dr. Edward P. Roemer of the UW Neurology Department, Dean John Z. Bowers of the UW Medical School, and John V. Irwin, Arnold Aronson and Claude Hayes of the UW Speech Department.

The University of Wisconsin announces its recently completed kinescope project, in cooperation with the Federal Office of Vocational Rehabilitation, on the rehabilitation of speech and hearing disorders in the adult. A series of eleven half-hour kinescopes are included, each of which features a demonstration by a nationally known authority. Therapy and/or diagnosis is the focus of the films. Copies of the kinescopes are available at \$54 per half-hour film; inquiries can be forwarded to Prof. John V. Irwin, Department of Speech, University of Wisconsin, Madison.

The eleven films include:

Joseph Wepman of the University of Chicago demonstrating the new Wepman black box test of aphasia;

Harlan Bloomer of the University of Michigan demonstrating linguistic elements in aphasia testing;

Jon Eisenson of Queens College demonstrating the administration of the Eisenson test;

Jon Eisenson demonstrating group therapy;

J. M. Nielsen, M.D., of the UCLA School of Medicine demonstrating diagnosis in aphasia;

James Jerger of Northwestern University demonstrating the SISI test for localizing auditory lesions;

Frank Lassman of the University of Minnesota demonstrating pure tone threshold test, phonetically balanced word list test, and spondee word list test;

Leo Doerfler of the University of Pittsburgh demonstrating GSR audiology;

Lee Hedgecock of the Mayo Clinic demonstrating hearing aid evaluation and fitting;

Charles Van Riper of the University of Michigan demonstrating therapy with an adult stutterer (Parts I and II).

These films will be shown as part of the ASHA convention this month.

ON STAGE

The Samuel French Award for excellence in instruction in playwriting was awarded to the State University of Iowa in recognition of the accomplishments of J. G. Severns, graduate student in the Department of Speech and Dramatic Art, in the Sixth Annual National Collegiate Playwriting Contest, 1958.

Michigan State University Players have been invited by the State Department to tour military installations in Europe for seven weeks. Dr. Stuart Chenoweth plans to present *The Tender Trap* in both arena and proscenium style. The group traveled by air from New York October 3.

The School of Dramatic Art and Speech at Ohio University opened its second summer theatre this past season by leasing and operating the Monomoy Theatre on Cape Cod in Chatham, Massachusetts. Operating under the same general pattern as the on-campus Ohio Valley Summer Theatre, the production program is built around the student company of advanced undergraduate majors and graduate students in theatre. Community cooperation and participation is featured and a local advisory board assists in the project. Plays produced for the first season were *Two Blind Mice*, *Bus Stop*, *The Glass Menagerie*, *Blithe Spirit*, *Antigone*, and *See How They Run*.

The Ohio Valley Summer Theatre completed its eighth successful season, on the Athens campus. Plays included *Command Decision*, *Speaking of Murder*, *The Great Sebastians*, *Roomful of Roses*, *Chalk Garden*, and *Private Lives*.

Northwestern University University Theatre will present the following productions in the 1958-59 theatre season: *A Legend of Lovers* by Jean Anouilh, directed by James Gousseff; *Galileo* by Bertolt Brecht, to be directed by Robert Schneideman; *The Cherry Orchard* by Anton Chekhov, directed by Alvina Krause; *Sandhog* by Earl Robinson and Waldo Salt, to be directed by Robert Schneideman; *King Henry The Fourth* by Shakespeare, to be directed by Lee Mitchell; and *Ah, Wilderness!* by Eugene O'Neill, director to be announced.

The Department of English is cooperating with the University Theatre on the production of *The Cherry Orchard* and *King Henry The Fourth* in which the freshmen English classes will study the plays in class and will then view them at the actual performance in the University Theatre.

Pomona College Drama Productions will open their International Theatre season, October 30, 31, and November 1st, with Jean-Paul Sartre's *The Flies* (*Les Mouches*). This will form an intricate part of the College's annual Art Festival whose theme this year is 'Giants of the Twentieth Century.'

The entire production will be under the

direction of George T. Forrester. Robert Johnson, formerly of the University of Southern California, will design the sets and costumes.

The Department of Interpretation of Northwestern University will again sponsor a series of monthly reading hours open to the public. Programs and dates include: October 14—Faculty reading hour; December 5 and 6—Reader's Theatre production of Schiller's *Mary Stuart*, directed by Charlotte Lee; March 13 and 14—Chamber Theatre production of Gertrude Stein's *Melanchthon*, directed by John Edwards; June 2 and 3—"Masterpieces Drawn From the Essay Form." Other numbers in the series are a Chamber Theatre performance of Voltaire's *Candide*, directed by John Edwards and a Reader's Theatre production of W. D. Howell's farce, *The Albany Depot*, directed by Wallace Bacon, Chairman of the Department of Interpretation.

FORENSICS

Thirty-four colleges from fourteen states and the District of Columbia took part in the University of Maryland Capitol Hill Debate Tournament last February. The events were held on the College Park campus and in the United States Capitol Building. Vice-President Richard M. Nixon extended official greetings to the participants, and the featured speaker at the luncheon was Robert F. Kennedy, Chief Counsel of the McClellan Committee. Panels of Senators and Congressmen served as judges for final debate and persuasive speaking events.

The University of Minnesota Duluth Branch has joined the Great Northern Debate League. Debating the proposition, "Resolved, That the present emphasis on group membership leads to an inadequate and nonproductive individual," UMD will send a team to the North Dakota Agricultural College at Fargo and will entertain the University of Manitoba team at a Duluth convocation debate.

The Committee on Intercollegiate Discussion and Debate of the SAA announces the results of the preferential poll of directors of forensics of American colleges and universities to determine the debate proposition and discussion question for nation-wide use during the 1958-1959 forensic season:

National Debate Proposition: "Resolved, That the Further Development of Nuclear Weapons Should Be Prohibited by International Agreement."

National Discussion Question: "How Can We Improve Our Relations with Latin America?"

Northwestern University's debate squad will sponsor two intercollegiate and one high school debate tournament on campus during the 1958-1959 academic year. The annual cross-examination debate tournament will be held on December 5 and 6. There will be six rounds of cross-exam debating and individual contests in oratory and extemporaneous speaking. On February 12, 13, and 14 the Northwestern-Owen L. Coon Memorial Debate Tournament will be held. A varsity tournament for the best teams from participating colleges and universities, the Owen Coon Tournament will feature eight preliminary rounds of standard debate, four elimination rounds, and contests in oratory, extemporaneous speaking, and after-dinner speaking. A tournament banquet will be held on Friday night, February 13, at which banquet a distinguished service award will be given to an American who has made outstanding contribution to public discussion and debate. Last year twenty-four schools attended the cross-examination tournament in December and fifty schools attended the Owen Coon Tournament.

On January 16 and 17 Northwestern will sponsor its first high school debate tournament. Schools from Illinois, Indiana, and Wisconsin will be invited to participate in this tournament, which will include cross-examination debating and individual events.

The debate squad, winners of the National Championship at West Point last April, will participate in approximately twenty-five debate tournaments and speech events during the coming year.

ON THE AIR AND FILM

University of Southern California. Of the 58 motion pictures produced by the Cinema Department in 1957-58, 42 were made by student crews as part of their academic credit toward degrees in cinema. Student films ranged from documentary comment on modern machine-dominated private life to a local joke about a mythical departmental character called "the reel eater." A newly formed Graduate Production Unit, tied in with a newly announced program for a Ph.D. in cinema, has completed what is hoped will be one of a series "On Seeing Film." Called "Film and Literature," it contrasts the problems of the film-maker with the author of books and uses behind-the-camera footage and actual clips from *The Bridge on the River Kwai* to guide high school students toward a more critical appreciation

of motion pictures. The Graduate Workshop is composed of students working toward a master's degree in cinema. Among its productions this year are "The Halo," a freely adapted dramatization of a story by Marcel Aymé, and "Have I told You Lately That I Love You?" a calm, almost clinical study of the machines a middle-class family lives with, and the distances that grow up between them because of such machines.

University of Minnesota Duluth Branch. Campus Radio Station KUMD has been given a 250-watt AM transmitter by Duluth-Superior commercial station WDSM. Dr. Robert Haakenson, Head of the Speech Department, said the University will seek to make KUMD a non-commercial educational AM station with this transmitter.

Jack C. Ellis, Assistant Professor of Film at Northwestern University, will again sponsor, *Film Forms*, a showing of thirty-seven contemporary films selected to cover the use of film as entertainment, as communication, as education, and as art. The series will run from October 1 through December 10, 1958, and will be open to all students and the public. This marks the second year in which Dr. Ellis has sponsored such a project. The first venture in 1957-58 met with distinctive success.

University of Wisconsin. Under contract with the Educational Television and Radio Center, Station WHA-TV is producing a series of thirteen kinescopes entitled "Great Plays in Rehearsal." The films make use of the interrupted rehearsal technique as a teaching device both for interpretation and literary meaning. Eric Salmon, British theatrical producer and original director of the Shrewsbury Summer Festival, is the director-analyst for the series, which is being produced by Ray Stanley with Gary Nathanson as TV director. It is contemplated that the series will include consideration and excerpts of the following plays: *Julius Caesar*, *Oedipus Rex*, *The Master Builder*, *Misanthrope*, *Miss Julie*, *Major Barbara*, *The Governor Inspector*, *Lysistrata*, and a modern play. The series will be available for national distribution through the Center about the middle of 1959.

FACULTY ADDITIONS AND APPOINTMENTS

At University of Southern California. Dr. Robert W. Wagner, head of the Cinema Department.

At Hillyer College of the University of Hartford. Edgar L. Kloten, director of the University Theatre.

At New Haven (Conn.) State Teachers College. Dr. Maryann Peins, associate professor of speech.

At Illinois State Normal University. George Falconer, assistant professor of speech in the area of audiology; Stanley G. Rives, assistant professor of speech in fundamentals and forensics; Jamil I. Toubbeh, technical director of the University Theatre; Patricia Bahn, dramatics and speech, University High School; and Raymond L. Fischer, speech and forensics, University High School.

At State University of Iowa. Donald C. Bryant, professor of rhetoric, and James H. Clancy, professor of dramatic art.

At Mississippi Southern College. Marilyn Brown, instructor of speech.

At Bowling Green State University. George Herman, in the area of audiology.

At Ohio University. Paul D. Brandes, associate professor of speech.

PROMOTIONS

James H. McBath, University of Southern California, to Associate Professor of Speech.

Donald Ecroyd, Michigan State University, to Associate Professor of Speech.

Donald C. Kleckner, Bowling Green State University, to Professor of Speech.

PERSONALS

From University of Southern California. Dr. Robert O. Hall, of the cinema department, has assumed new duties as Program Associate with the Educational Radio and TV Center at Ann Arbor, Michigan.

From Illinois State Normal University. C. Eric Bickley, technical director of the University Theater, is on leave working toward his doctor's degree at Michigan State University. Miss Doris Richards is continuing her leave for graduate study at Western Reserve University.

From State University of Iowa. Professor Loren Reid of the University of Missouri, and Professor Ernest Bormann, Florida State University, were visiting professors during the 1958 Summer Session . . . Professor Donald Williams,

University of Texas, will be Director of the SUI Television Center during the absence of Professor Sam Becker who has been awarded a Mass Media grant by the Fund for Adult Education of the Ford Foundation to study at Columbia University.

From Michigan State University. Professor Don Buell, long-time professor of Theatre, was given the "Best Teacher of the Year" citation by the faculty at Michigan State. . . . Dr. Fred Alexander was elected to Phi Kappa Phi, National Scholastic honorary.

From Bowling Green State University. Margaret S. Woods, University of Washington, Francis Sloat, Miami University, and Stanley Schutz, College of Wooster, were visiting professors on the summer session staff.

From Denison University. Dr. Gladys Borchers of the University of Wisconsin and Dr. Claude Kantner of Ohio University were the guest examiners for the comprehensive examinations at Denison for 1958. . . . Dr. Lionel Crocker was invited to speak to the Society for the Advancement of Management at Ohio State University during the spring quarter. His topic was "Speech and Your Competitive Position." Dr. Crocker also served as a critic judge for Toastmasters International at their annual meeting in Pittsburgh August 15.

From Southwest Texas State Teachers College. Dr. Elton Abernathy, chairman of the department of speech and past president of the SSA, is serving as president of the Texas Association of College Teachers for 1958.

From University of Wisconsin. Visiting lecturers at the 1958 Summer Session included Myfanwy E. Chapman, Gretchen Mueller Phair, and Vernon Smith in speech correction, and Arthur Dorlag in drama and interpretation. . . . Ray Stanley has returned to duty with WHA-TV after a year's leave with the Educational Television and Radio Center as its representative in a block of southern states. . . . Jonathan W. Curvin has returned from a year's leave of absence during which he was a Fullbright lecturer in drama in Finland. . . . Gladys L. Borchers received the distinguished alumni award from Whitewater (Wis.) State College at the school's June commencement.

THE SPEECH TEACHER

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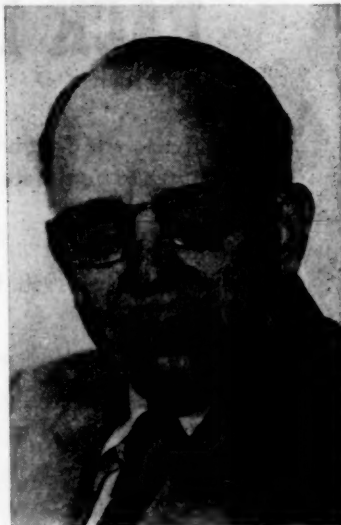
HARRISON BOYD SUMMERS

Director of Radio and
Television Programming
of the Department

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Ph.D. University of Missouri



Professor Summers taught in Missouri, Iowa and Oklahoma high schools from 1917-1922. He served on the speech faculties of Park College, 1922-25; University of Missouri, 1929-30; Kansas State College, 1923-29 and 1930-39; and came to Ohio State University in 1946 to direct the Radio and Television Programming area.

From 1939-42 he was Director of Public Service Programs (Eastern Division) for the National Broadcasting Company and was Manager of the Public Service Division, American Broadcasting Company, from 1942-46. He currently acts as part-time program consultant for various radio and television companies.

He was a pioneer in audience research and conducted his first study in 1936 dealing with radio audience characteristics in north central Kansas. In the period 1927-43, he undertook annual statewide studies, based on thousands of personal interviews, of radio audiences in Kansas and Iowa. Single studies of a similar type were performed in Nebraska, Missouri and part of Illinois.

Since coming to Ohio State University in 1946, he has supervised more than twenty studies relating to habits and characteristics of radio and television audiences. These studies have used a variety of techniques and the results have been widely circulated among colleges and universities, stations, networks and advertising agencies.

He has prepared ten debate "compilations" which have been published by the H. W. Wilson Company. In addition to three debate texts, Summers authored *Radio Network Program History, 1927-1951*, in 1952, and *Laus, Regulations and Decisions Affecting Broadcasting Program Policies*, 1953.



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